

S P E C T R U M

SPECTRUM

The First Annual Collection
of the
Best in Contemporary Fantastic Art

edited by
Cathy Burnett &
Arnie Fenner

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The editors would like to thank Tim Underwood, Rick Berry,
Michael Whelan, and our families for their support in
the realization of this project,
and would like to dedicate this first collection to

HARLAN ELLISON

whose patronage of and enthusiasm for artists of all walks and sensibilities is appreciated.



SPECTRUM

chairman's message Cathy Burnett

We are a society of labels: we're more comfortable relating to (or coping with) people or events or objects when we are able to match them to a pre-existing mental file of categories. Let's face it: it's *easier* to pigeon-hole than it is to deal with each person as an individual or each situation as unique to its circumstances.

Some might think that a book devoted to the best of fantastic (or *fantastique*, if you want to add an intercontinental flair) art is a further attempt to sub-categorize, to divide popular illustration into yet another sliver of a pie-chart (nestled neatly between "Americana" and "wildlife art".) And the cynical may believe that creating such a category is a marketing ploy and a step toward commercial expansion or exploitation.

The only trouble is...

You can't categorize something that is not easily definable. You can't "exploit" something that is—and has always been—part of the mass conciousness.

There's the rub. Because when you really think about it art by its very nature is "fantastic"; art is the 2 or 3-dimensional representation of the artist's visions. It's an *interpretation*—whether the subject is of something real or imagined—of the artist's *perceptions*. When a portraitist decides to soften a subject's features or magically removes a wart or blemish isn't that indulging in a little fantasy? When a technical illustrator extrapolates from scientific research and data to paint a view of Jupiter from one of its moons doesn't it smack of science fiction? When Bill Clinton plays Pied Piper to a media portrayed as rats, when Nessie eyes an outboard, when Hobbes beats his buddy in a game of "Calvinball", or "The Stinky Cheese Man" runs away and no one dares to chase after him we can't help but acknowledge the role of the fantastic in art. And in our lives.

We've all grown-up with fantastic-themed art. Somehow it seems easier to address issues or learn facts (or a little something about ourselves) when the messages and lessons are delivered by a big yellow bird or thick-thewed heroes or cybernetic wonders or fanged and growling creatures of the night. Fantastic art tells us that it is *right* to have a sense of wonder, that we should indulge in our imaginations and allow ourselves to see things from a slightly (or not-so-slightly) different perspective, using the artist as a guide. And fantastic art tells us that it's *right* to have fun, to not become so dulled by stress and struggle that we lose our ability to find joy in the beautiful or the whimsical or the heroic.

Spectrum doesn't exist to categorize or define fantastic art; rather, it exists to honor the imaginations of very special artists who delight in helping us see the world in a wonderfully different light. I was excited when Arnie Fenner asked me to chair this first annual competition (and I don't envy the jury for the hard decisions they had to make from nearly 500 entries). I hope that this is only the beginning of a long-running series of collections.

Someone once said, "I don't know fantasy art, but I know it when I see it." You're about to see some of the best.

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illustrator/artist



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MICHAEL WHELAN

artist

i n t r o d u c t i o n L e e S t u a r t

Their talons flash, metallic and menacing. Their wounds weep blood and circuitry. Their weapons fire rainbows of vapor and jagged bolts of atomised pain. Their language is gutteral and, frenquently in the gutter. Their faces are masks of blood-chilling savagery or, sometimes, heart-breaking beauty.

You wouldn't think they would be welcome in an enlightened, contemporary culture. But they are.

In fact, these habitues of horror, these beings and has-beings of the genre of fantasy art, have exploded into the American mainstream like a laser through the cervical core (sorry—unpleasant, but typical allusion). Joining this invasion of mutants are the sylphs of Never Time, the sweetly nostalgic visages of Once Upon a Time, and the heroes of Our Time.

Fantasy art—the subject matter, the characters, both horrific and harmless, and the techniques—has become ubiquitous in the United States, western Europe, and Japan in the 1990's. The genre historically confined to the 4-color pages of comic books and luridly-titled pulp magazines now is featured in advertising, electronic gaming, home decor, movies, and in "legitimate" collectible forms.

The proliferation and acceptance of fantasy art has been ignited by the works of such influential artists as Simon Bisley, William Joyce, Michael Whelan, H.R. Giger, John Berkey and Jeff Jones. It has been fueled by the celebrated retropectives of legendary painters Frank Frazetta and Kelly Freas and by the rediscovery of the works of Hannes Bok, Virgil Finlay, and other seminal artists from the golden age of SF art.

Perhaps the popularity is a natural outgrowth of the Baby Boomer's nostalgia for the comic book and sci-fi images they consumed in their youth. Perhaps it is a cultural fingerprint left by Generation X, who have watched televised fantasy from the toddler stage into their disaffected adulthood.

The suddenly insatiable appetite for fantasy is being fueled by the approach of the millennium, by the continued interest in occultism and New Ageism, with its latest affiliated phenomenon, angels. The mind-bending contructs of virtual reality, "real time," and the information highway enhance our acceptance of the previously unimaginable. And an elemental need—the desire to see something that's never been seen before, the wish to behold the imaginary—could be at the base of all this. These forces are pushing fantasy art from the fringes toward the center. There are countless manifestations of this. Just look around.

The most popular movie of all time is *Jurassic Park*. It was a sucess not because of the story or the acting, but because the principal characters were dinosaurs, real in their time, but only a fantasy in ours. Until, through the magic of computer animation, animatronics and the imagination of a talented group of artists, they were brought to life in our time. Looking so real, you felt you could reach out and touch them!

Fantasy art adorns the covers of music c.d.s from Alice in Chains to Z.Z. Top and fantastic themes dominate their tie-in videos. In fact, one of the most popular music videos of 1993, by Aerosmith, was predicated on a virtual reality experience (only a fantasy 10 years ago).

Fantasy art has appeared on everything from Pepsi packaging to T-shirts, from bronze statues to trading cards. Even the Franklin Mint, a bellweather of mainstream consumers, issues collectibles featuring *Star Wars*, *Star Trek*, and the *Wizard of Oz*. Christies' and Sothby's have conducted major auctions of fantasy art, generating five-figure prices for works that less than a decade before sold for well under \$100.

The Greenwich Workshop created a demand for fine art prints featuring artist Bev Doolittle's hidden figures, James C. Christianson's whimsical creations, and James Gurney's *Dinotopia*—all in a field previously dominated by Western and wildlife art.

But fantasy art has been a component of culture for centuries: King George has slain dragons with his sword, heavenly messengers have combated demons, and ghosts, spirits and apparations have visited man's battlefields. But a new sensibilty, one that encompasses more virulent beasts and actions, one that symbolizes a disenfranchised world, is evident in the new generation fo fantasy art. Yes, the mutants and their good-guy opponents have arrived. And with them has come a genuine appreciation for the special talent it takes to create compelling images of the unreal.

Today, fantasy artists can earn significant incomes; some can construct manses, acquire cars, clothes, collections. And, for the most part, they do this without *owning* the intellectual property rights to the characters they illustrate. This represents an incredible climb up the ladder of respect. Fantasy artists were considered second-class citizens for years. Their work was easily dismissed; their originals were destroyed or given to fans who wrote publishers asking for fragments of "fame." Now, notable fantasy artists sustain lesser artists, imitators who master a style and skim work at the fringes of the industry. The advent of the computer as a viable art tool has broadened the sensibilites of many illustrators while simultaniously lulling some P.C. users into the mistaken belief that they, too, are artists simply because they can afford a graphics program. Art schools release thousands of graduates annually, many of whom will attempt to earn an income in this genre. Most will be unsuccessful, but a few will become the innovators, the stars, in the future galaxy of fantastic art.

Tens of thousands of individuals have amassed a museum's worth of fantasy art... a few square inches at a time. The collecting of trading cards (and traditional comic book formats) has become a costly craze. A few dozen publishing companies have zapped fantasy characters with shrink guns, released collectible 3"X5" card series, and fanned the flame of an already-hot industry. The marketing strategy paid off; now, many fantasy cards are as valuable as sports cards. Traditional comic book publishers also began to incorporate the differentiation/high product value strategy into their marketing efforts. Comics began to appear with special covers (acetate, holograms, foil, and embossing) and with the promise of better stories and art. Sometimes.

Humans, frail and vunerable beings before the unknowable phenomennon of the universe, have excerised their imaginations for millenia. And by imagining, by giving form to the dreams and darknesses within themselves, they have exorised their fears,

their demons. Fantasies, in the form of folklore, legend, and pictorial history, has informed and guided man in the ages of unenlightenment. Fantasies and parables gave value lessons, resolved moral debate, and explained unknown natural events in the world around him. In the past few hundred years, during which time drawing and painting became utilitarian methods of communicating, fantasy art has educated man in the ways of spiritual being. Today, in the 1990's, danger confronts us in our streets, in our schools, and in our homes. We cannot escape fear; we can only sublimate it. In the same way that parables and folk tales defined and categorized the fears of the ancients, fantasy art helps contemporary man defeat fear by naming it, depicting it, putting a face on it.

Fantasy artists draw and paint saviors, impervious, indestructible heroes who fight violence with violence, mayhem with mayhem. They also create fearsome images of "bad guys" with weapons of mutilation and instant death. Our modern heroes win by destroying. We no longer possess the hope that evil can be transformed into good. For forty years, we have depended on machines to save us, to transport us from one destination to another, to cure our physical maladies, to make more durable goods. To save us from evil, we equip heroes with machines, with killing technologies. And when the machines fail, we're perfectly content to let our heroes and heroines rely on cross-bows and broadswords—whatever it takes to emerge victorious.

Finally, our defination of the future has been altered. In the 1940's and 1950's, we could not imagine cold fusion or virtual reality, we could not comprehend microwaves or microchips. We believed the furture would be better, but we didn't know how or why. Today, if we can *think* a thing, we can create it. Absurd notions are accepted; we say, "Of course that can happen. It's not a matter of *if*, but when?"

Our fantisies reflect our realities. We had simple fantasies as kids. A caped hero who circumscribed the malevolent intentions of thugs or a knight in shining armor to slay the dragon, was all it took to help us deal with fear and anxieties. As adults our fantasies are more complicated and we need ever more complex fantasies to distract us. As children we searched for things to believe in: as adults we seek reminders of (and comfort in) those simpler beliefs. Look at the artwork on the following pages...

What you will see is frighteningly real.

Lee Stuart is a Pulitzer Prize-winning journalist. Formerly with the Kansas City Star, he is currently an executive with Hallmark Cards, but continues to write freelance articles for a variety of magazines and newspapers. He lives in Olathe, Kansas.

THE SHOW

a r t i s t

WOJTEK SIUDMAK

a r t d i r e c t o r

Terri Czeczko

c l i e n t

Asimov's Science Fiction

a r t i s t

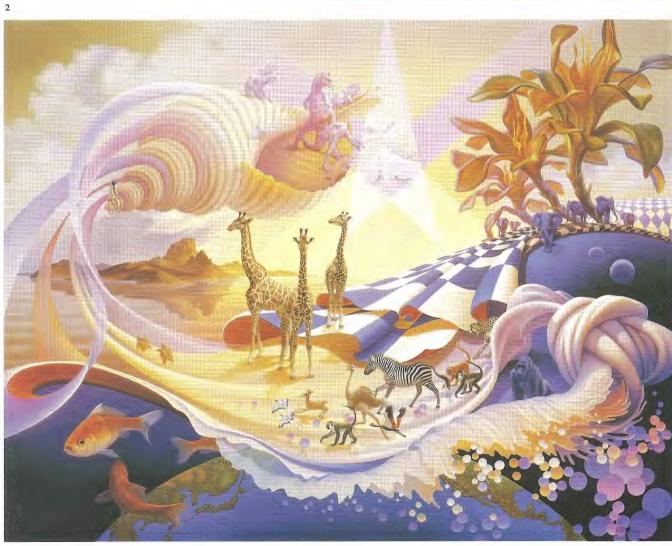
ILENE MEYER
c l i e n t

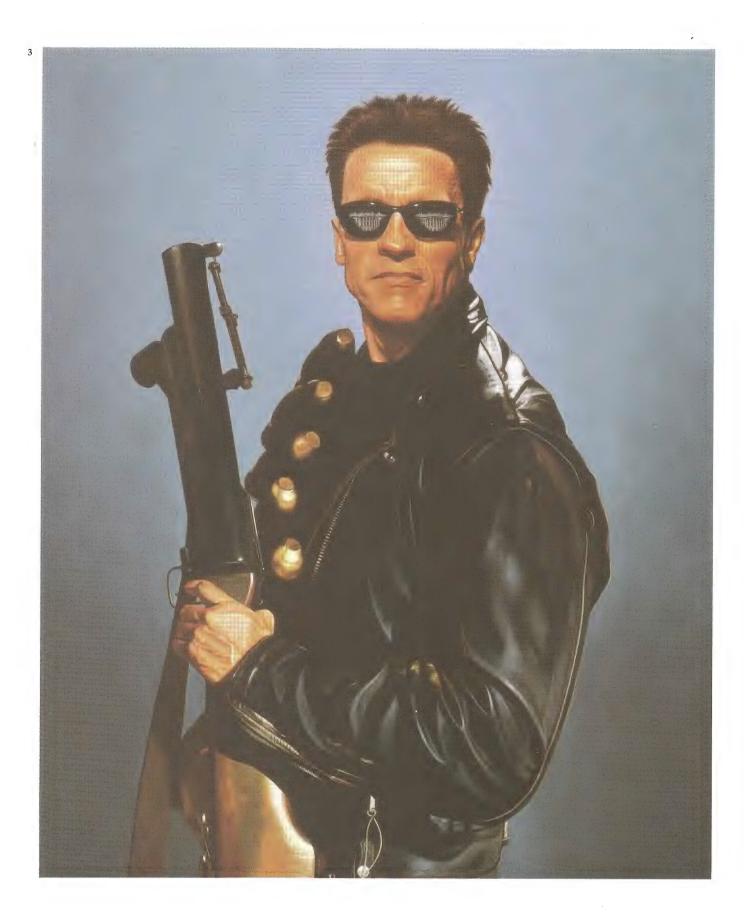
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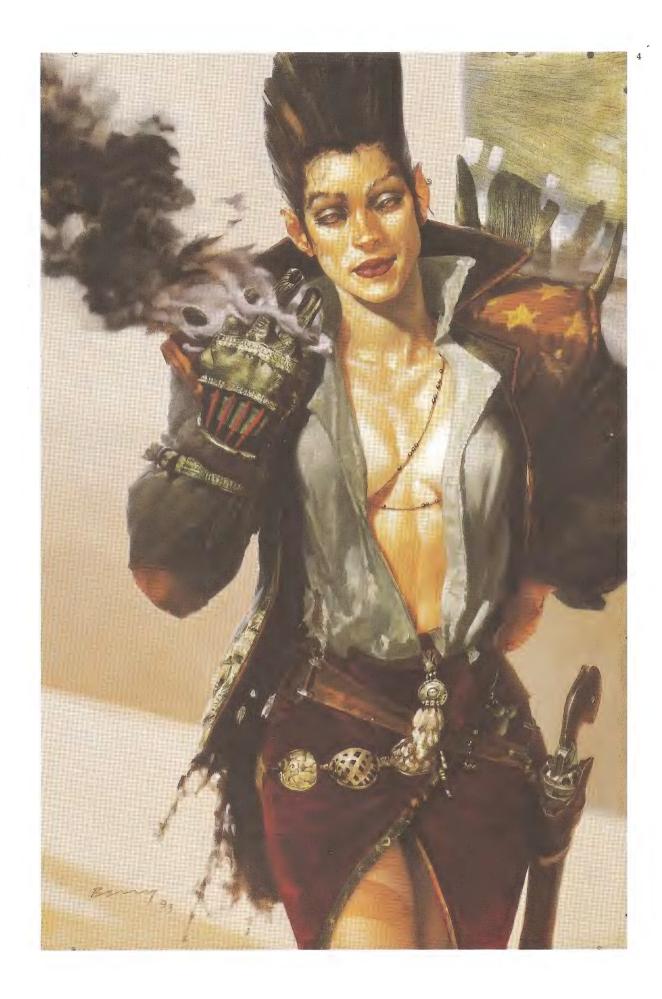
Broadcasting/TV

artist
HERB DAVIDSON
art director
Tom Staebler
designer
Kelly Korjenek
client
Playboy
MERIT AWARD











5
artist
BOB WALTERS
art director
Tom Staebler
designer
Kelly Korjenek
client
Playboy

artist

DAVE WILCOX

art director

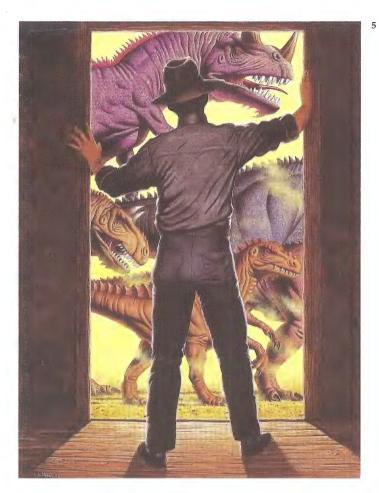
Tom Staebler

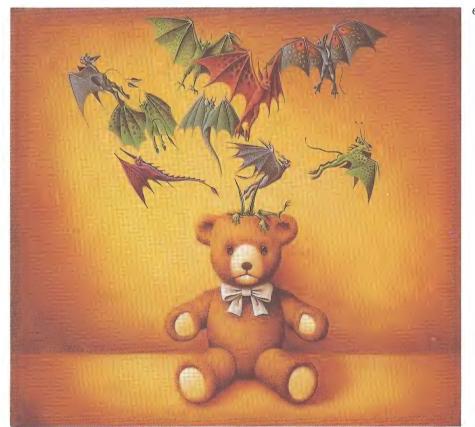
designer

Kelly Korjenek

client

Playboy

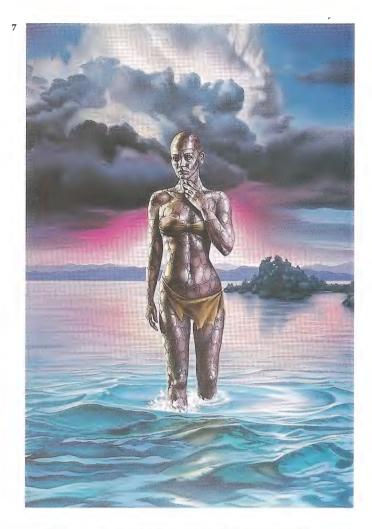




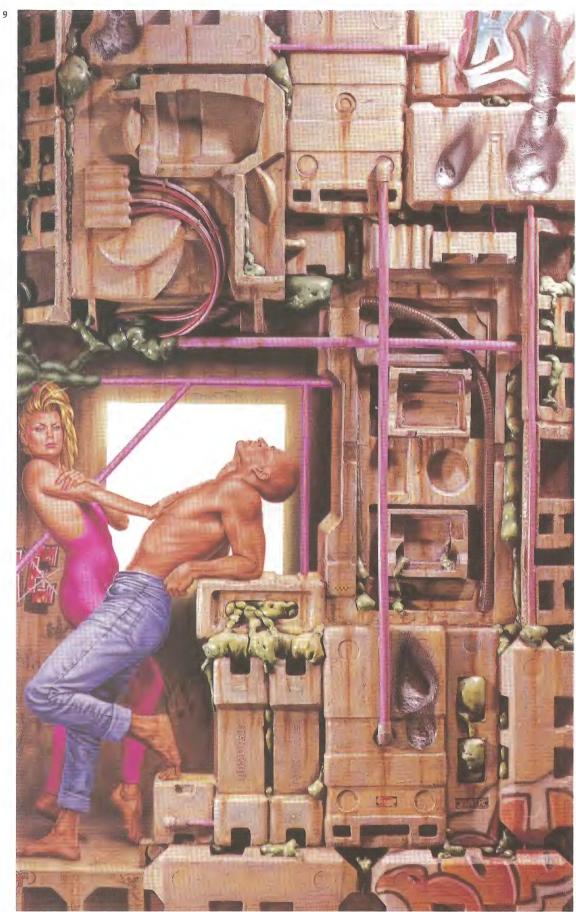
7
artist
BARCLAY SHAW
art director
Barclay Shaw

8
artist
S. PATRICK BROWN
art director
Steve Brown
client
Science Fiction Eye

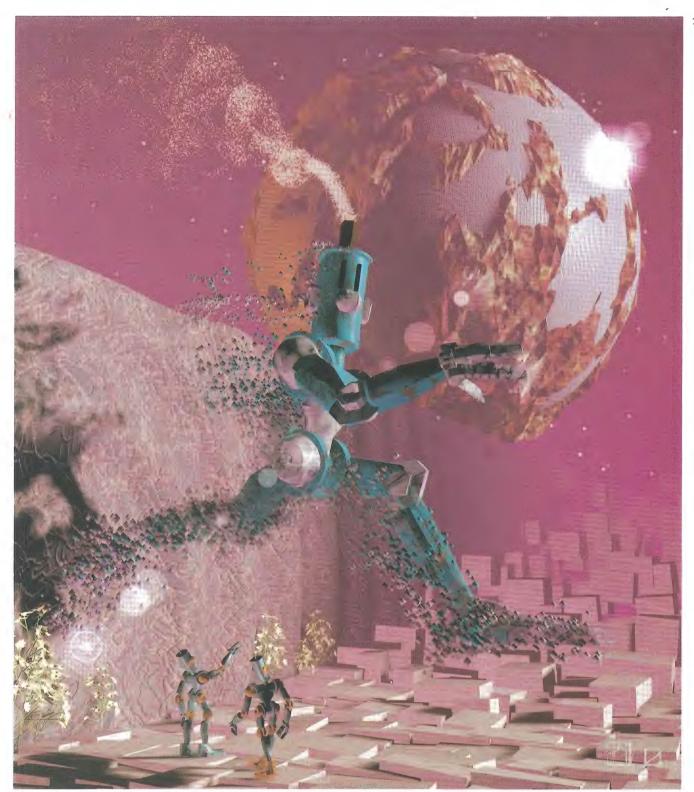
9
artist
BARCLAY SHAW
art director
Barclay Shaw











SPECTRUM editorial

artist

DARREL ANDERSON

art director

Joanne Hoffman

designer

Hae Yuon Kim

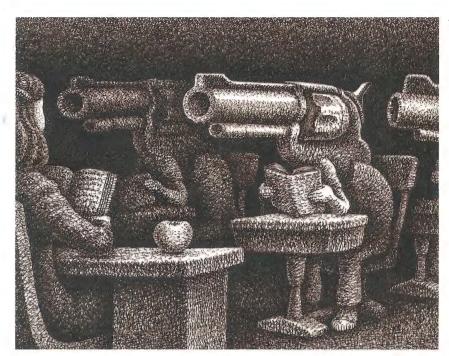
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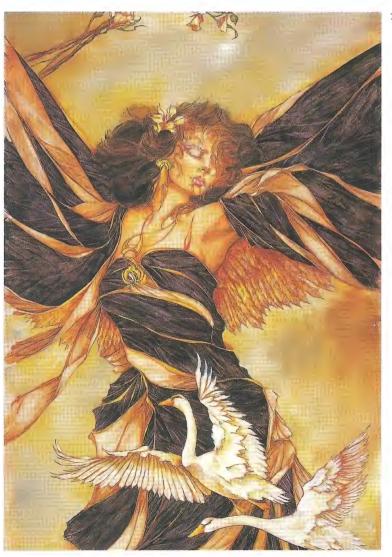
MacWorld Magazine

MERIT AWARD

artist
KEVIN KRENECK
art director
Kevin Kreneck
client
Fort Worth Star Telegraph

artist
THOMAS CANTY
art director
Edward Ferman
client
The Magazine of Fantasy
& Science Fiction





12

artist
RICK BERRY
art director
Jeff Laubenstein
client
FASA Corporation

14
artist
WILSON McLEAN
art director
Tom Staebler
designer
Kristin Korjenek
client
Playboy

15
artist
PHILIP CASTLE
art director
Tom Staebler
designer
Kerig Pope
client
Playboy

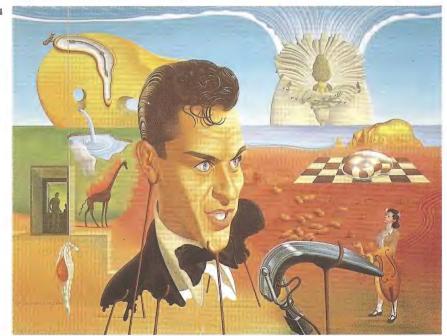
16
artist

DARREL ANDERSON
art director

Jan Horner
client

Computer Graphics World









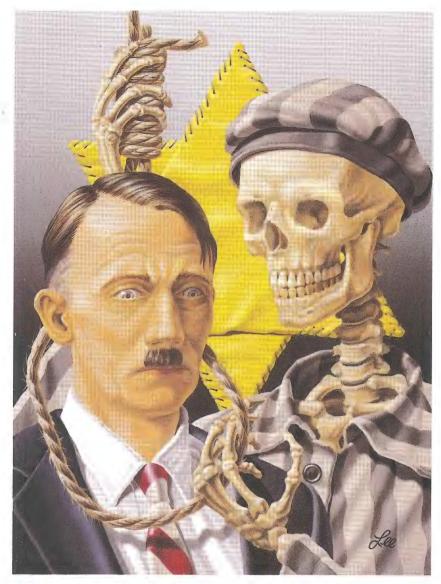




artist
GREGORY MANCHESS
art director
Dwayne Flinchum
client
Omni Magazine

18
artist
TERRY LEE
art director
Kim Mohan
client
Amazing Stories

artist
GREGORY MANCHESS
art director
Dwayne Flinchum
client
Omni Magazine





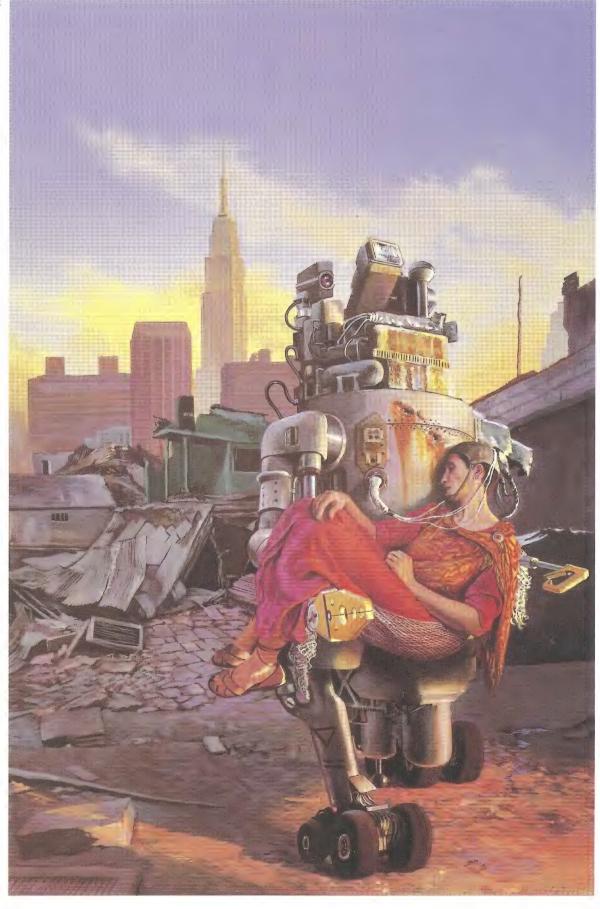
artist
NICHOLAS JAINSCHIGG
art director
Kim Mohan
client
Amazing Stories

21
a r t i s t
ILENE MEYER
c l i e n t
NHK Japan Broadcasting/TV

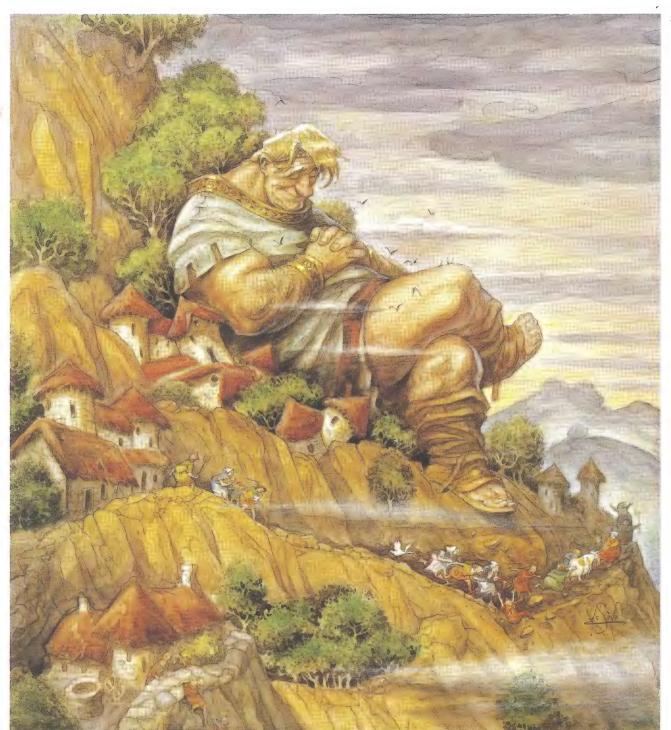
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NICHOLAS JAINSCHIGG
a r t d i r e c t o r
Terri Czeczko
c l i e n t
Analog







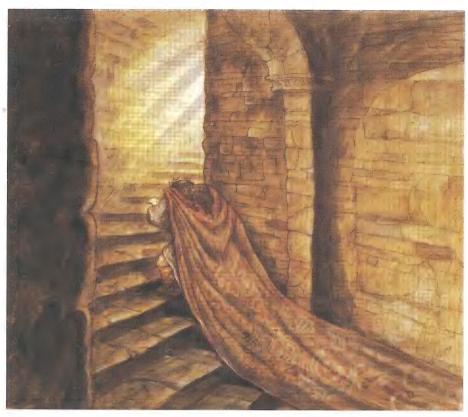


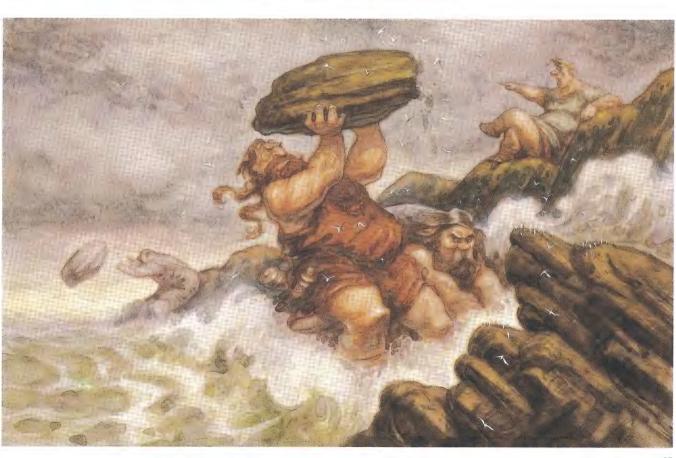




24
artist
PETER de SÈVE
art director
Paul Eliot
client
Rabbit Ears Productions

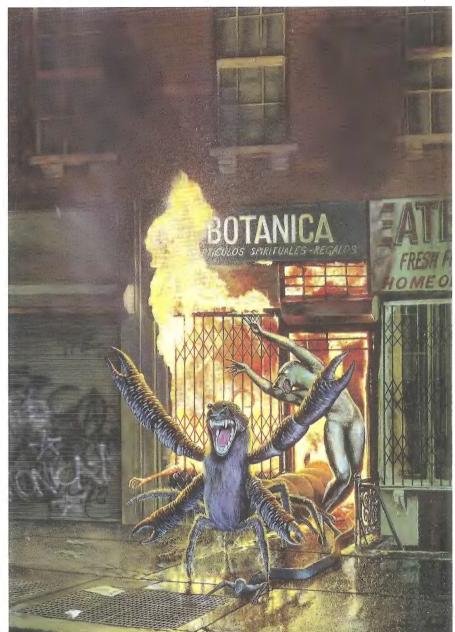
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artist
PETER de SÈVE
art director
Paul Eliot
client
Rabbit Ears Productions



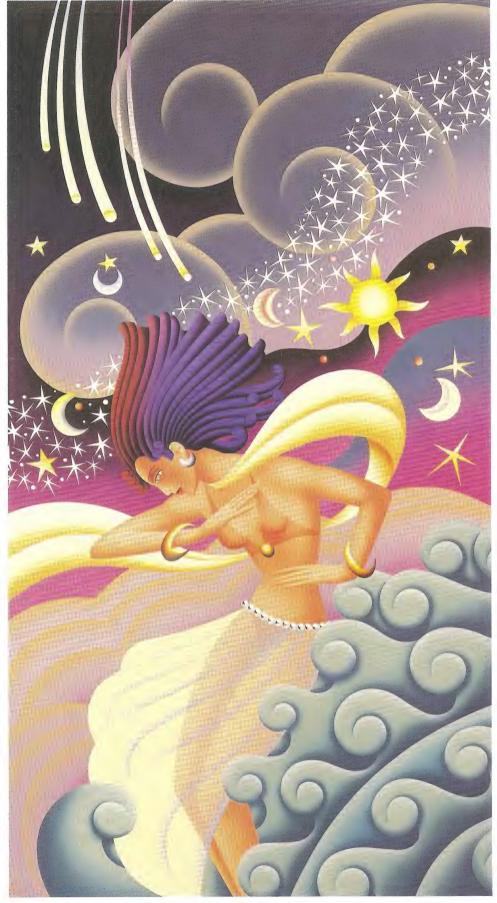


26
a r t i s t
NICHOLAS JAINSCHIGG
a r t d i r e c t o r
Darrell Schweitzer
c l i e n t
Weird Tales/Terminus Publications

27
a r t i s t
PETER de SÈVE
a r t d i r e c t o r
Michelle Chu
c l i e n t
U.S. News & World Report







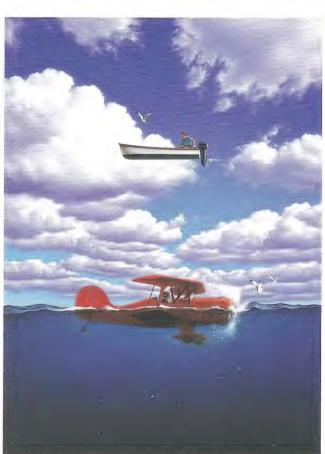
S P E C T R U M a d v e r t i s i n g

artist
NICK GAETANO
art director
Tommy Kassens
designer
Nick Gaetano
client
Deutsche Grammaphon
MERIT AWARD

artist
JERRY LOFARO
art director
Woody Litwhiler
client
Minolta

artist
JERRY LOFARO
art director
Woody Litwhiler
client
Minolta

artist
MICHAEL COHEN
art director
Michael O'Connell
designer
Matt M. Trinneer
client
Anarchy Press







S P E C T R U M a d v e r t i s i n g

artist

DARYL CAGLE

art director

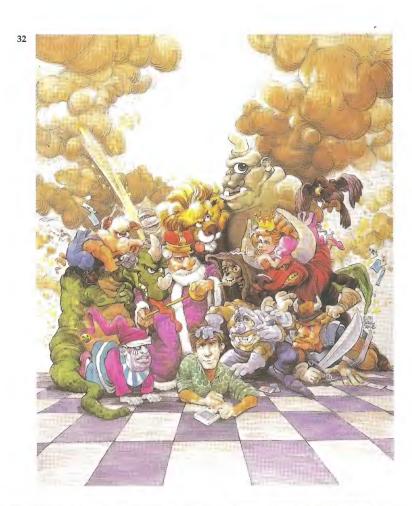
Peter Chope
designer

Peter Chope
client

Hudson Soft Corporation

33
artist
ED WORRY
art director
John Chedelsky
client
WQED

34
a r t i s t
GERALD BROM
a r t d i r e c t o r
Gerald Brom
c l i e n t
Dragon Magazine





33





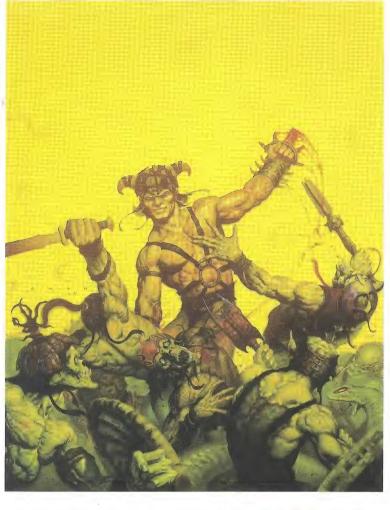


S P E C T R U M a d v e r t i s i n g

35
artist
JERRY LOFARO
art director
Woody Litwhiler
client
Minolta
MERIT AWARD

36
artist
GERALD BROM
art director
Gerald Brom
client
Dragon Magazine

37
artist
GARY RUDDELL
art director
Gary Ruddell
client
Broderbund Games





38
a r t i s t
DAVID A. CHERRY
a r t d i r e c t o r
Elizabeth R. Wollheim
c l i e n t
Daw Books

artist
RICK BERRY
art director
Sheila Berry
client
Donald M Grant Books

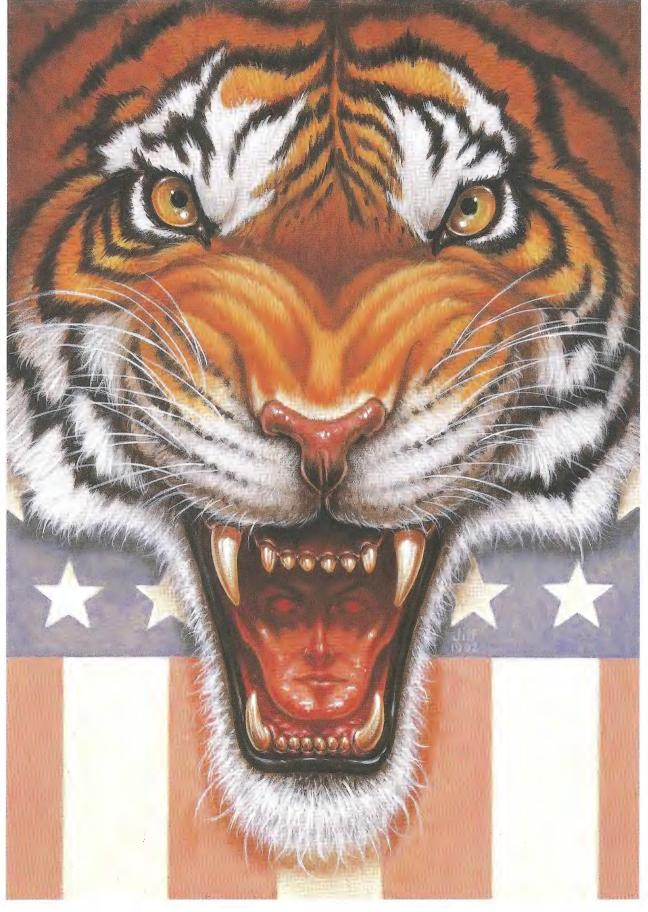
40
a r t i s t
GARY RUDDELL
a r t d i r e c t o r
Elain Groh
d e s i g n e r
Gary Ruddell
c l i e n t
Ace Books
MERIT AWARD









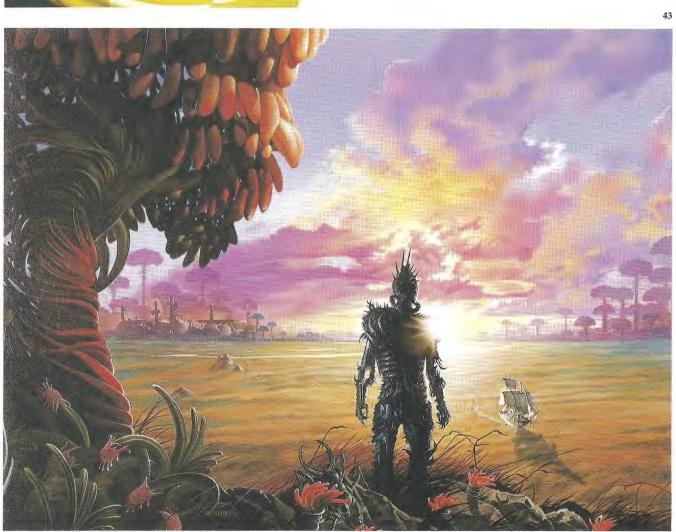






42 artistILENE MEYER art director Tim Underwood client Underwood/Miller Books

43 artist **GARY RUDDELL** art director Jamie Warren Youll d e s i g n e r Gary Ruddell c l i e n t Bantam Books



artist
RICHARD BERNAL
art director
Jeff Hapner
designer
Richard Bernal
client
Publisher's International
MERIT AWARD

artist
RICHARD BERNAL
art director
Jeff Hapner
designer
Richard Bernal
client
Publisher's International

artist
RICHARD BERNAL
art director
Jeff Hapner
designer
Richard Bernal
client
Publisher's International

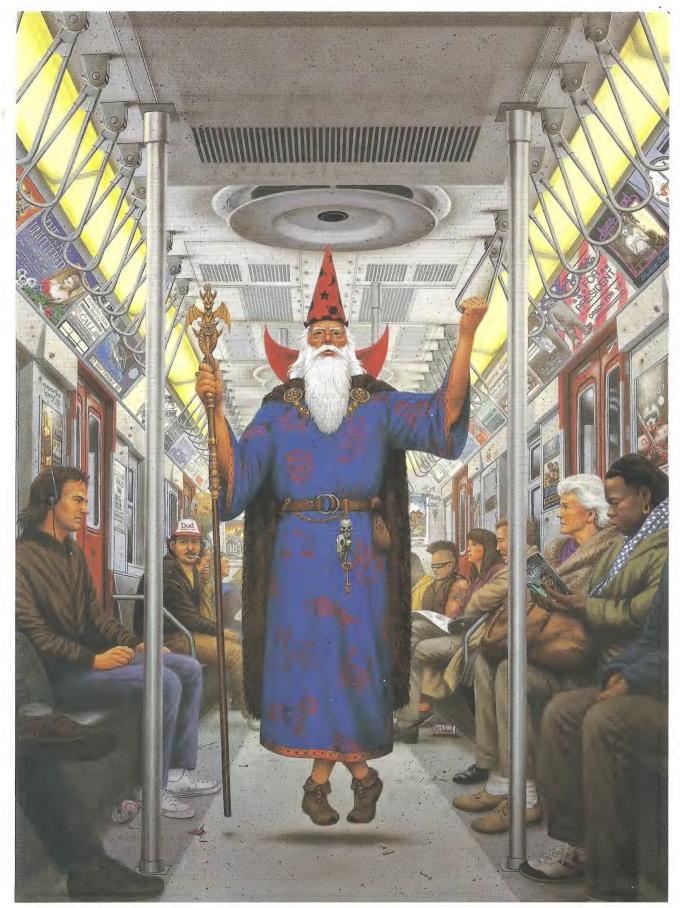














47
artist
DAVID B. MATTINGLY
art director
Kim Mohan
client
Amazing Stories

48
artist
KEN MEYER JR.
art director
Richard Thomas
client
White Wolf Games

artist
GNEMO
art director
Kevin Eastman
designer
Tom Kidd
client
Tundra Publishing





50
a r t i s t
KEN MEYER JR.
a r t d i r e c t o r
Richard Thomas
c l i e n t
White Wolf Games

52
artist
GNEMO
art director
Kevin Eastman
designer
Tom Kidd
client
Tundra Publishing

51
artist
GNEMO
art director
Kevin Eastman
designer
Tom Kidd
client
Tundra Publishing







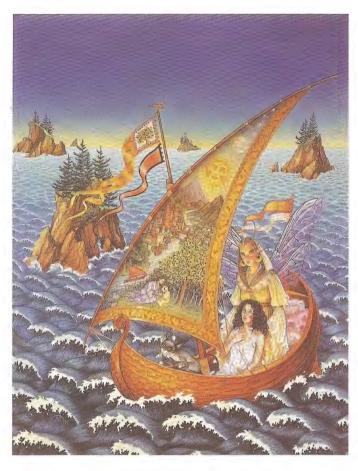




artist
THOMAS CANTY
art director
Jim Frenkel
designer
Thomas Canty
client
St. Martin's Press

54
artist
JODY A. LEE
art director
Elizabeth Wollheim
client
Daw Books

55
artist
WOJTEK SIUDMAK
art director
Tom Egner
client
Avon Books



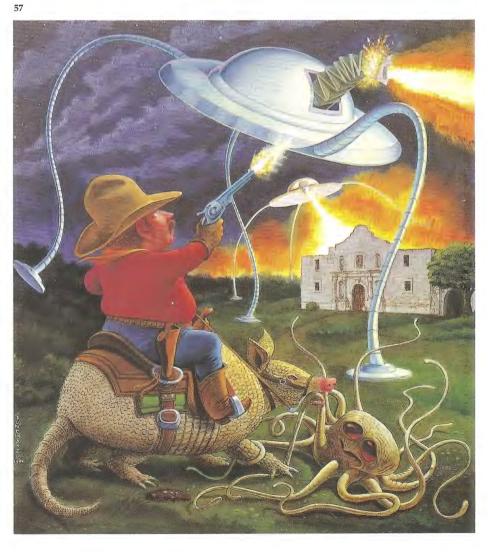


56
a r t i s t
JEFF LAUBENSTEIN
a r t d i r e c t o r
Jeff Laubenstein
c l i e n t
FASA Corporation

57
a r t i s t
DON IVAN PUNCHATZ
a r t d i r e c t o r
Arnie Fenner
d e s i g n e r
Arnie Fenner
c l i e n t
Ursus Imprints

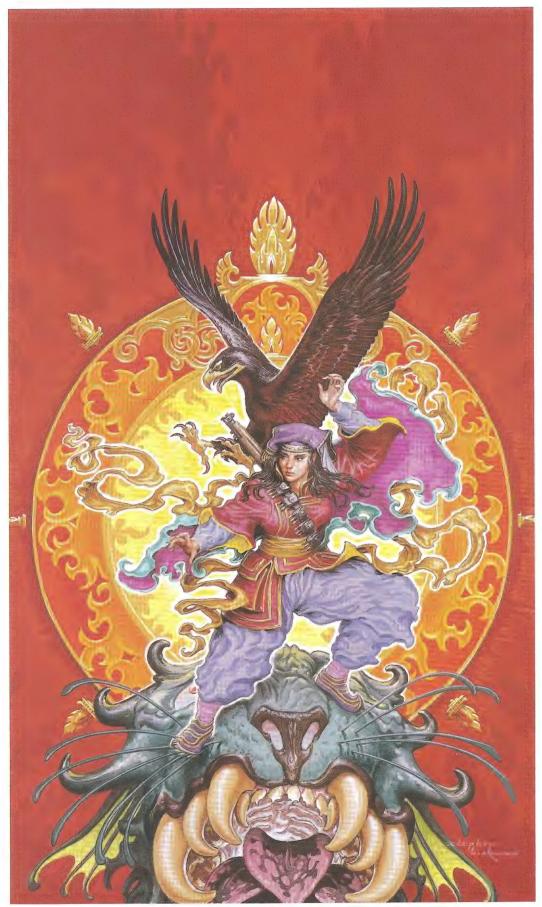
58
a r t i s t
LES DORSCHEID
a r t d i r e c t o r
Jeff Laubenstein
d e s i g n e r
Jeff Laubenstein
c l i e n t
FASA Corporation











60

artist RON WALOTSKY client

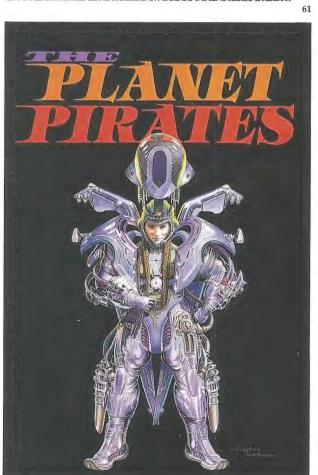
Healing Arts Press

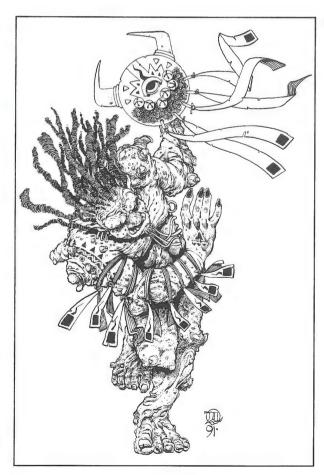
61 artist STEPHEN HICKMAN art director Jim Baen client

Baen Books

artist
JEFF LAUBENSTEIN
art director
Jeff Laubenstein
client
FASA Corporation

artist
STEPHEN HICKMAN
art director
Jim Baen
client
Baen Books

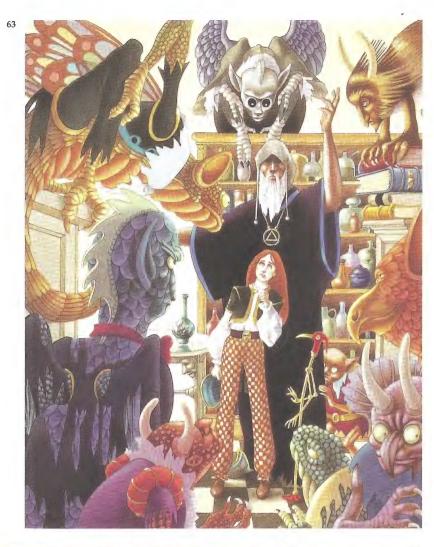




artist LEO & DIANE DILLON art director Claire Counihan client Blue Sky Press

64
a r t i s t
JIM BURNS
c l i e n t
The Sirius Book Company

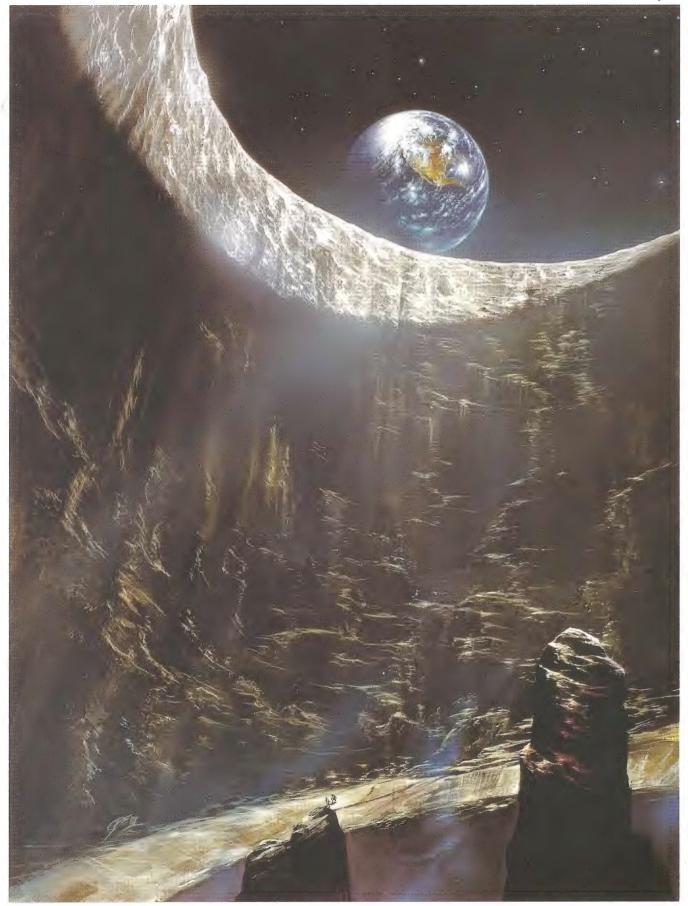
65
a r t i s t
LEO & DIANE DILLON
a r t d i r e c t o r
Claire Counihan
c l i e n t
Blue Sky Press









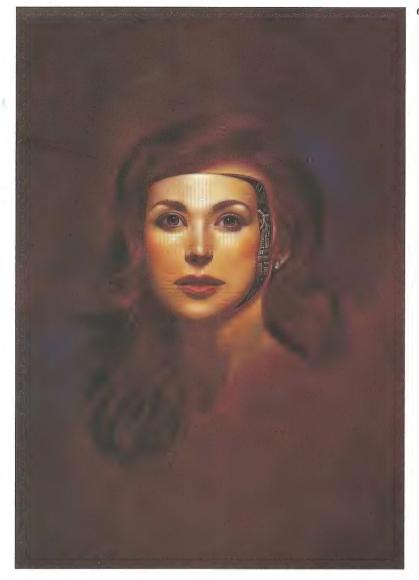


66
artist
BOB EGGLETON
t director

art director
Joan Crotder
client
Donning

67
artist
JOSEPH DeVITO
art director
Yook Louie
client
Bantam Books

68
artist
BOB EGGLETON
art director
Joan Crotder
client
Donning





69
a r t i s t
DARCY MAY
c l i e n t
Jim Henson & Associates

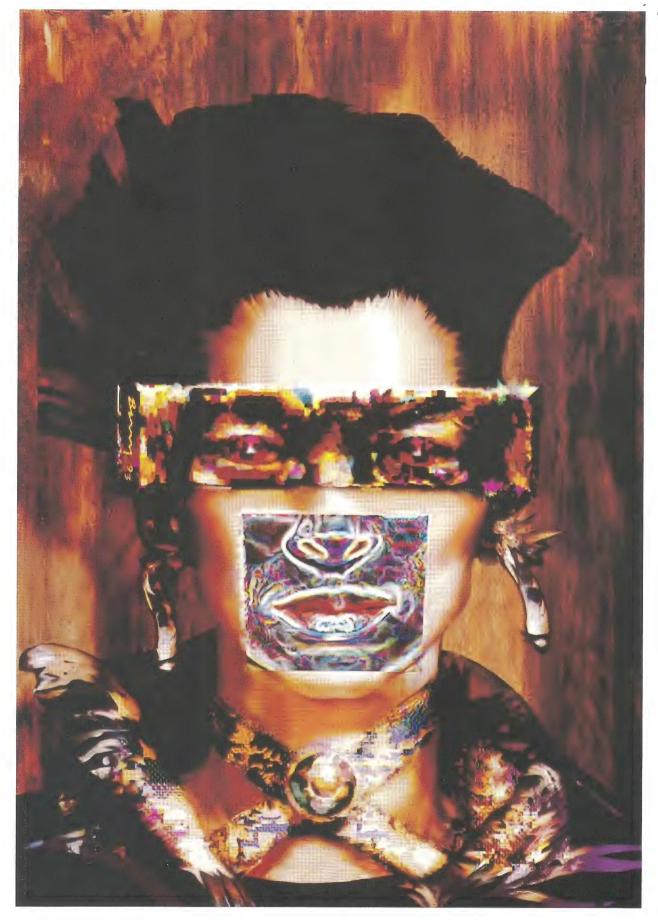
70
a r t i s t
ARNIE FENNER
a r t d i r e c t o r
Arnie Fenner
c l i e n t
Mark V. Ziesing Books

71
artist
JOSEPH DeVITO
art director
Joe Curcio
client
Tor Books







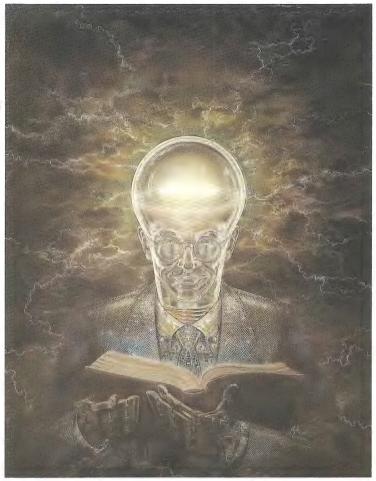


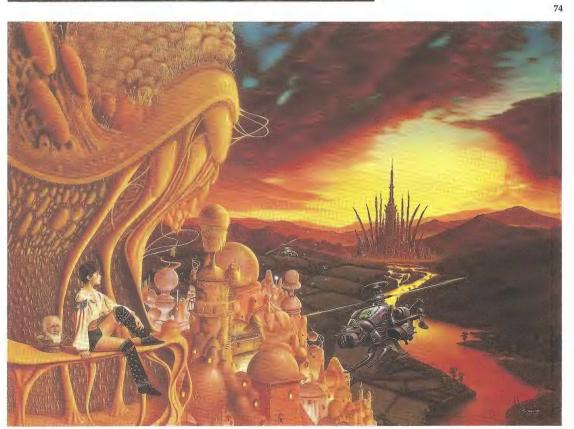


72 artist RICK BERRY art director Arnie Fenner d e s i g n e r Arnie Fenner clientMark V. Ziesing Books

73 artist **MYLES PINKNEY** art director Terry Fellows client Success Press

artist STEPHEN YOULL art director Jamie Warren Youll client Bantam Books



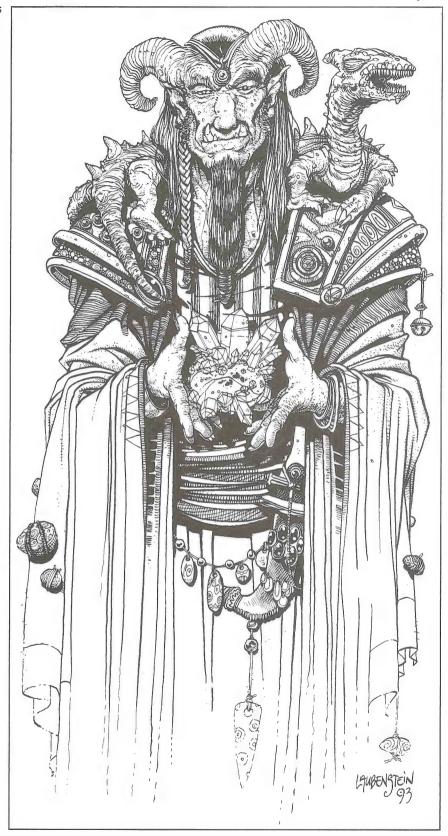


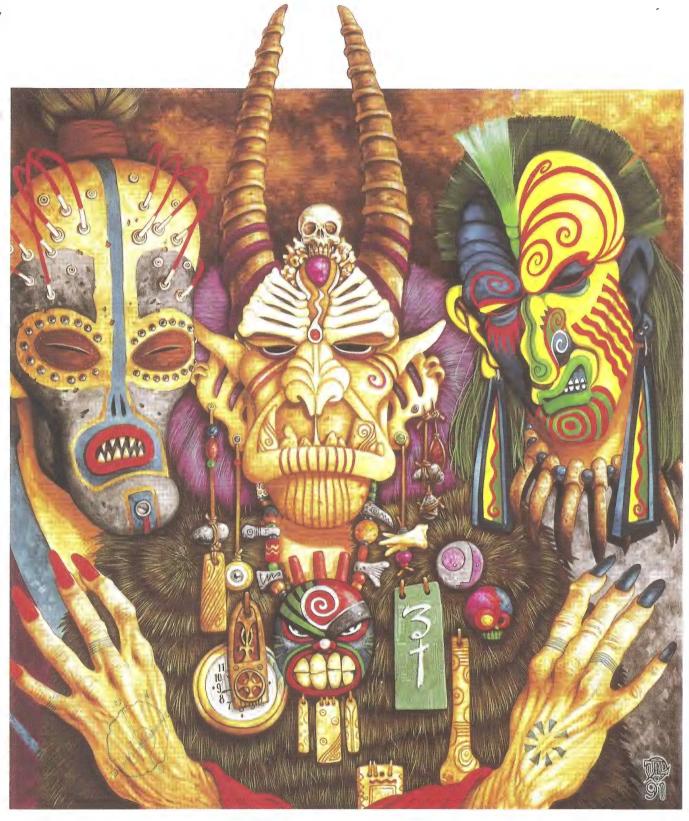
75
artist
JEFF LAUBENSTEIN
art director
Jeff Laubenstein
client
FASA Corporation

76
a r t i s t
JEFF LAUBENSTEIN
a r t d i r e c t o r
Jeff Laubenstein
c l i e n t
FASA Corporation

77
artist
JEFF LAUBENSTEIN
art director
Jeff Laubenstein
client
FASA Corporation









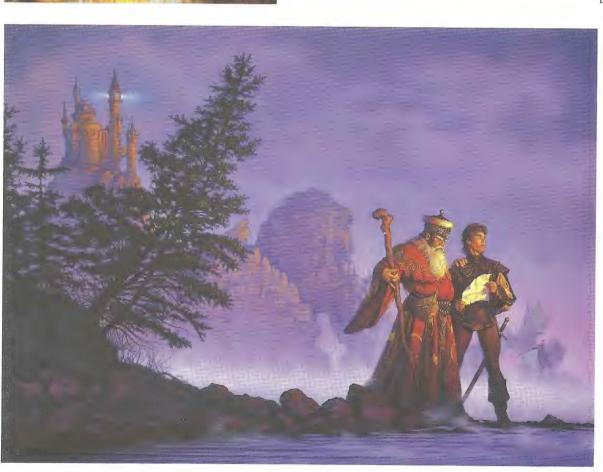




78
artist
MICHAEL WHELAN
art director
Donald Puckey
client
Warner Books

79
artist
BOB EGGLETON
art director
Dave Reinmardt
designer
Dave Reinhardt
client
Ace/Berkley Books

80
artist
DON MAITZ
art director
Jamie Warren Youll
client
Bantam Books

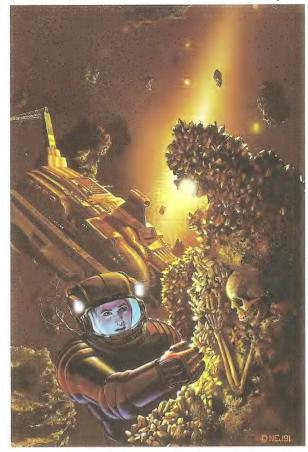


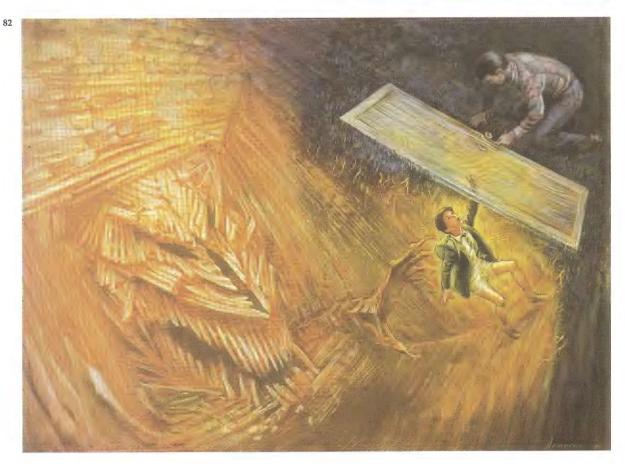
SPECTRUM book

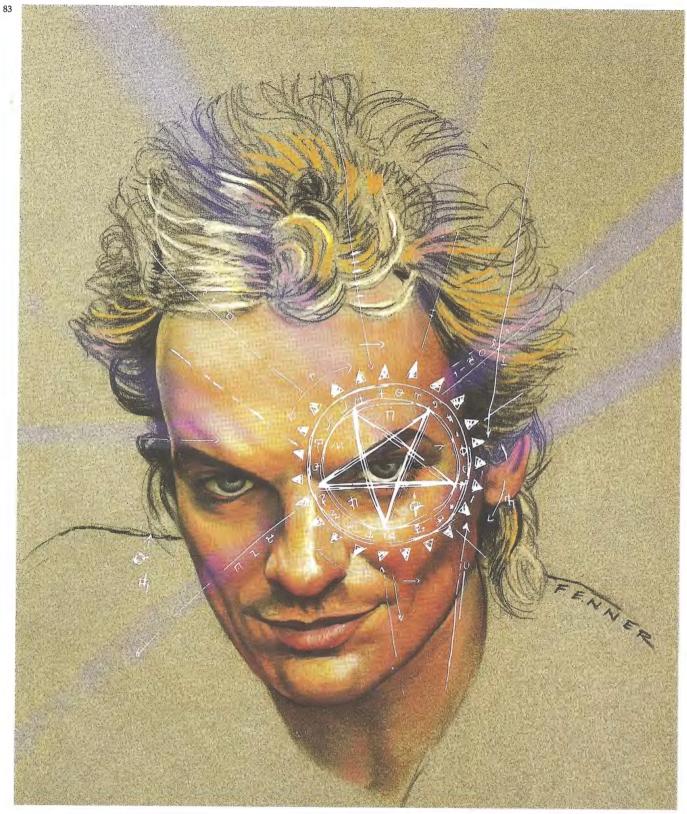
81
a r t i s t
NICHOLAS JAINSCHIGG
a r t d i r e c t o r
Elizabeth Wollheim/Sheila Gilbert
c l i e n t
Daw Books

82
a r t i s t
NED DAMERON
a r t d i r e c t o r
Donald Grant/Stephen King
c l i e n t
Donald M. Grant Books

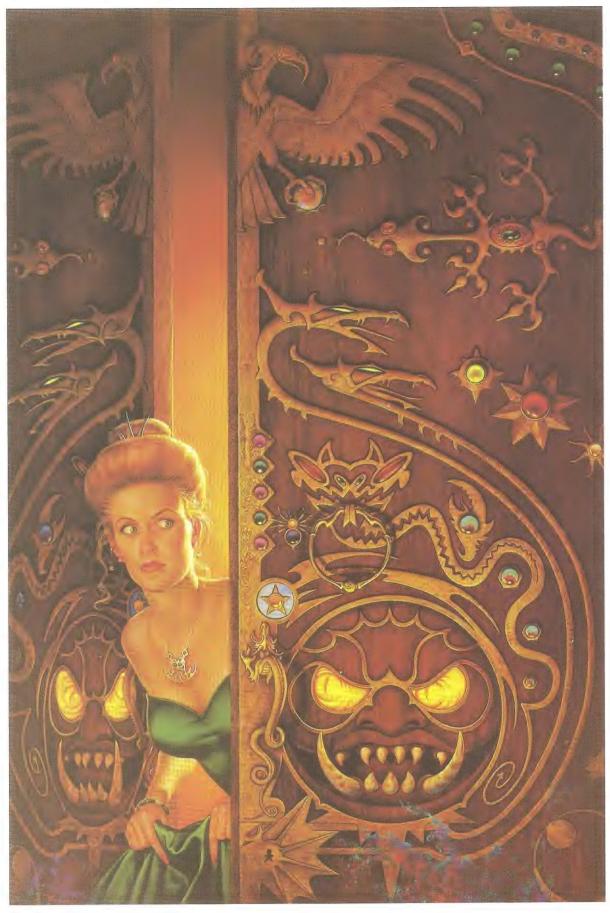
83
a r t i s t
ARNIE FENNER
a r t d i r e c t o r
Arnie Fenner
c l i e n t
Mark V. Ziesing Books









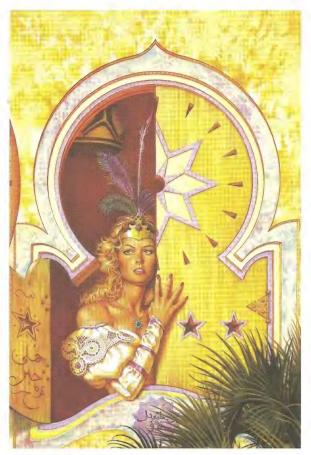




84
artist
DON MAITZ
art director
Ruth Ross
client
Ballantine Del Rey

85
artist
DON MAITZ
art director
Ruth Ross
client
Ballantine Del Rey

86
artist
JANNY WURTS
art director
George Cornell
designer
J. Pfeiffer
client
Penguin U.S.A.

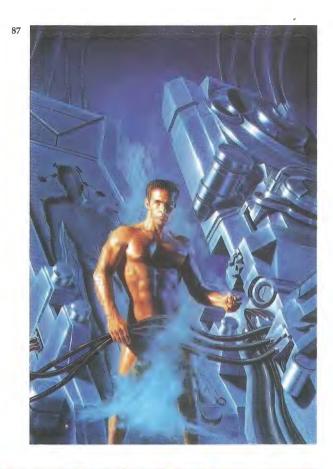


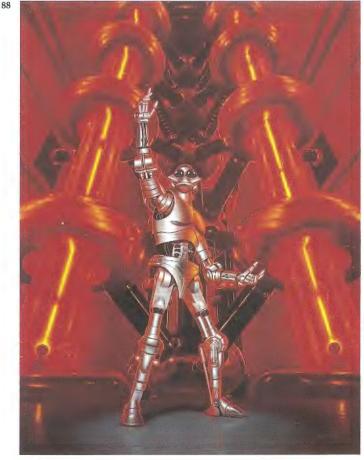


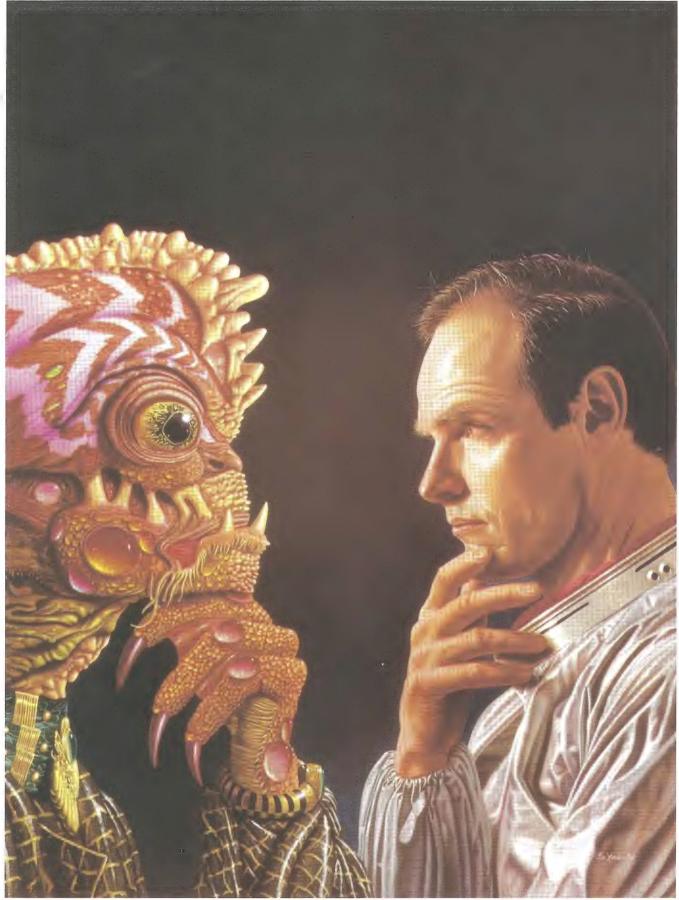
87
a r t i s t
STEPHEN YOULL
a r t d i r e c t o r
Jamie Warren Youll
c l i e n t
Bantam Books

88
a r t i s t
STEPHEN YOULL
a r t d i r e c t o r
Jamie Warren Youll
c l i e n t
Bantam Books

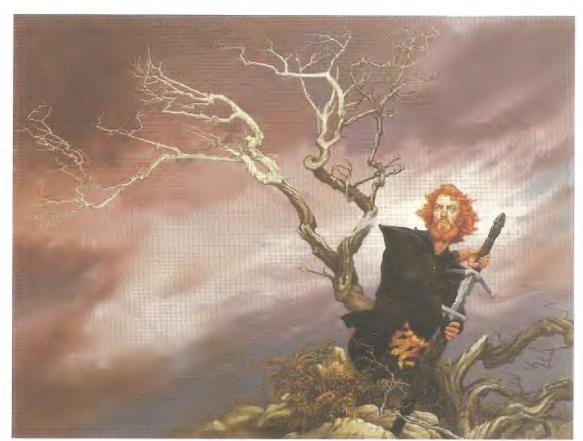
89
a r t i s t
STEPHEN YOULL
a r t d i r e c t o r
Jamie Warren Youll
c l i e n t
Bantam Books

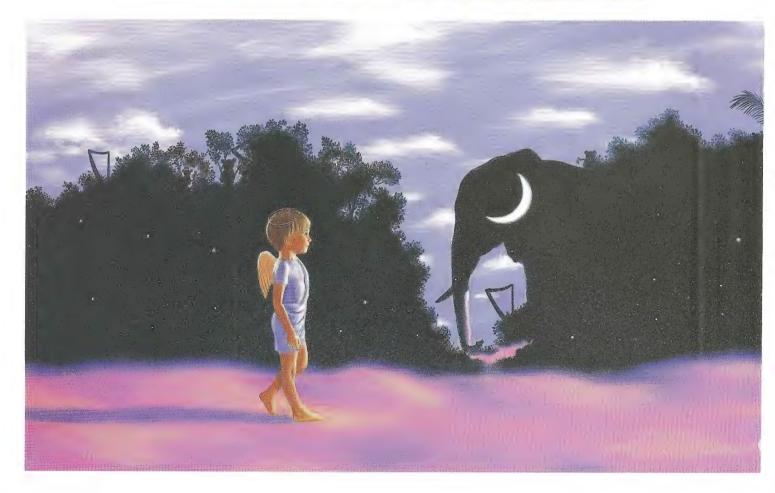
















artistJANNY WURTS art director Judith Murillo designerGreg Wilkin Penguin U.S.A.

91 artistRICK BERRY art director Arnie Fenner designer Arnie Fenner clientMark V. Ziesing Books

92/93 artist**PAUL MICICH** art director Joy Chu c l i e n t Ideals Publishing



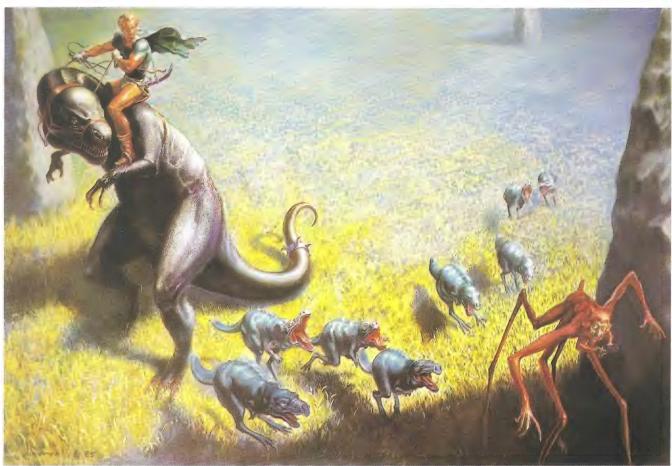
SPECTRUM b o o k

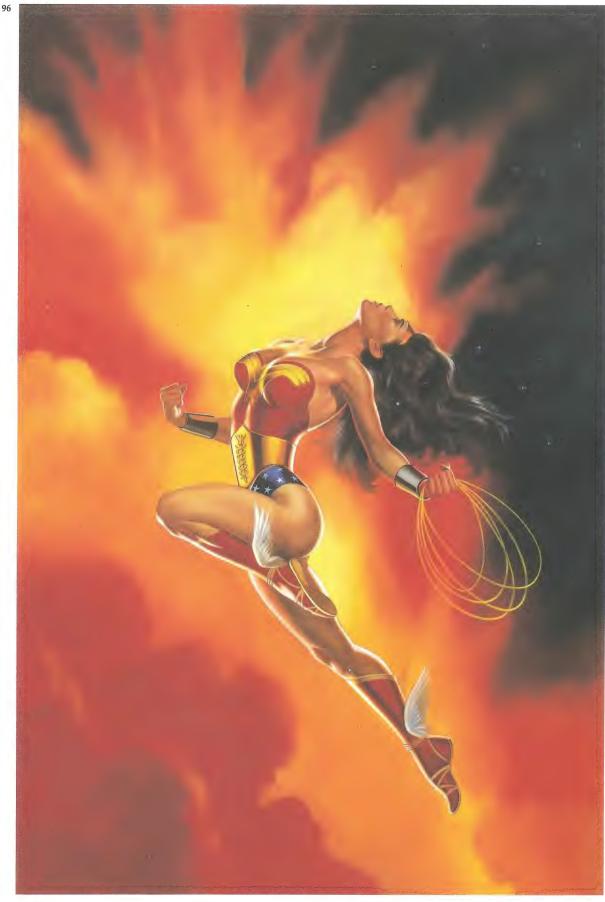
94
artist
JOSEPH DeVITO
art director
Joe Orlando
client
Bantam Books

95
a r t i s t
NED DAMERON
a r t d i r e c t o r
Donald Grant
c l i e n t
Donald M. Grant Books

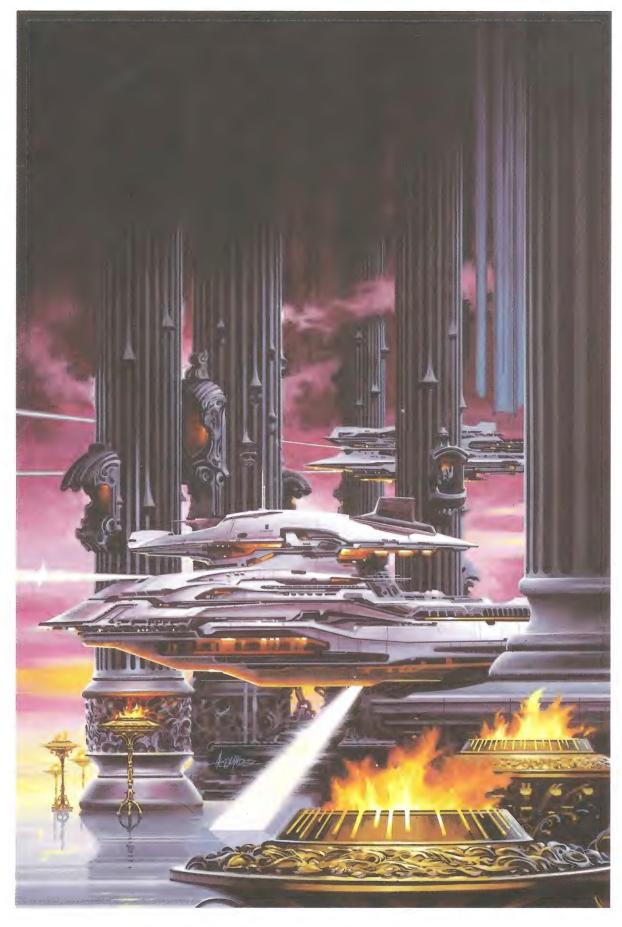
96
a r t i s t
JOSEPH DeVITO
a r t d i r e c t o r
Yook Louie/Joe Orlando
c l i e n t
Bantam Books

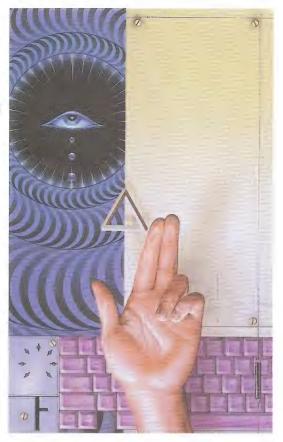










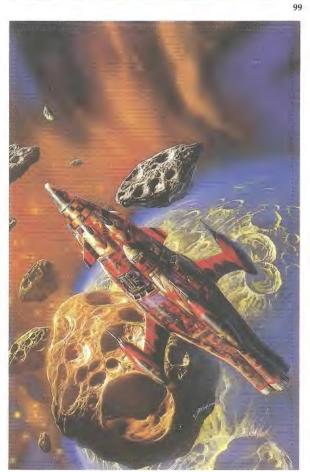


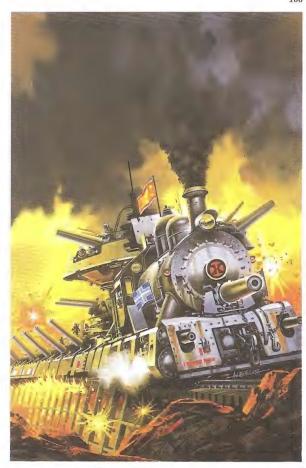
artist
PAUL R. ALEXANDER
art director
Jim Baen
client
Baen Books

99
artist
BOB EGGLETON
art director
Greg Wilkin
designer
Greg Wilkin
client
Penguin U.S.A.

98
artist
BRUCE JENSEN
art director
Jamie Warren Youll
client
Bantam Spectra

artist
PAUL R. ALEXANDER
art director
Jim Baen
client
Baen Books



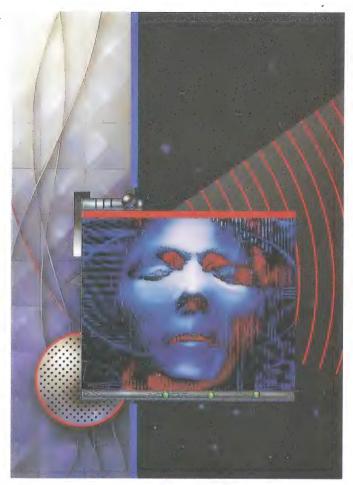


S P E C T R U M b o o k

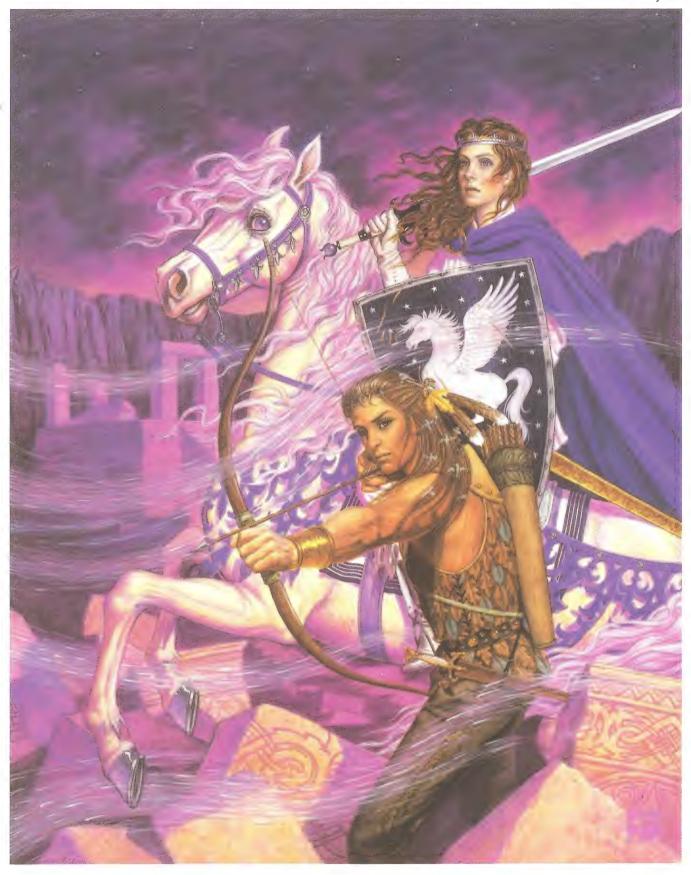
101
a r t i s t
BRUCE JENSEN
a r t d i r e c t o r
Jamie Warren Youll
c l i e n t
Bantam Books

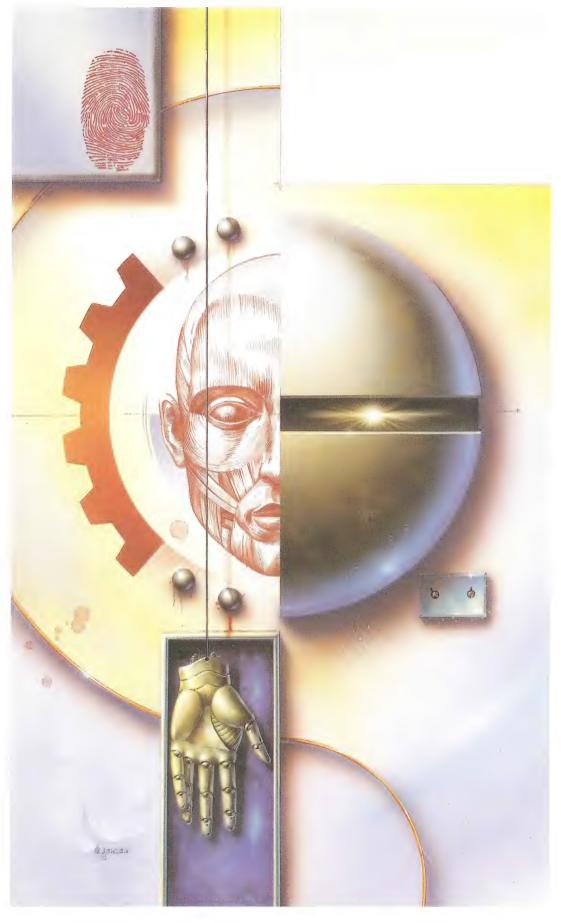
102
a r t i s t
JODY A. LEE
a r t d i r e c t o r
Elizabeth Wollheim / Sheila Gilbert
c l i e n t
Daw Books

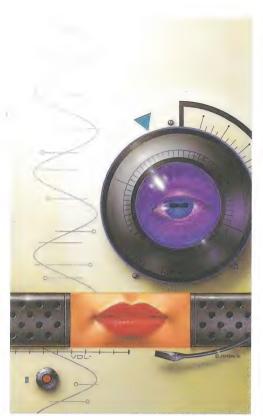
103
a r t i s t
JODY A. LEE
a r t d i r e c t o r
Elizabeth Wollheim/Sheila Gilbert
c l i e n t
Daw Books









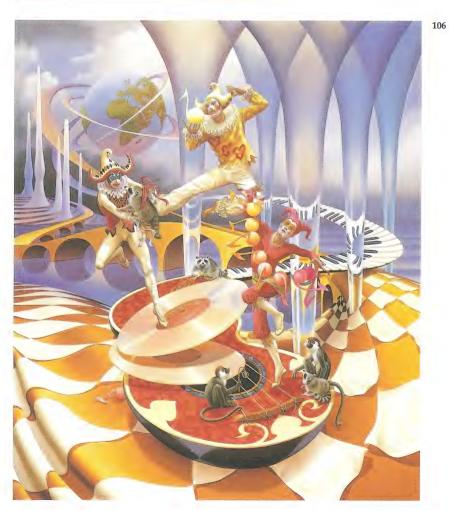




artist
BRUCE JENSEN
art director
Alex Jay
client
Byron Preiss Visual Publication

artist
BRUCE JENSEN
art director
Alex Jay
client
Byron Preiss Visual Publications

106
artist
ILENE MEYER
art director
Tim Underwood
client
Underwood/Miller Books



S P E C T R U M b o o k

107
artist
CORTNEY SKINNER
art director
Courtney Skinner

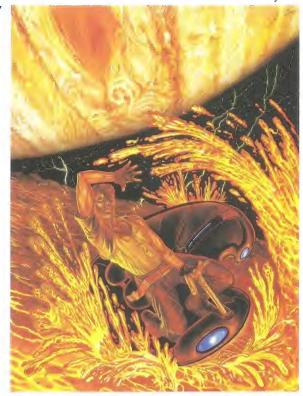
108
artist
GARY GLOVER
art director
Lynn Andreozzi
designer
Gary Glover
client
Dell Publishing

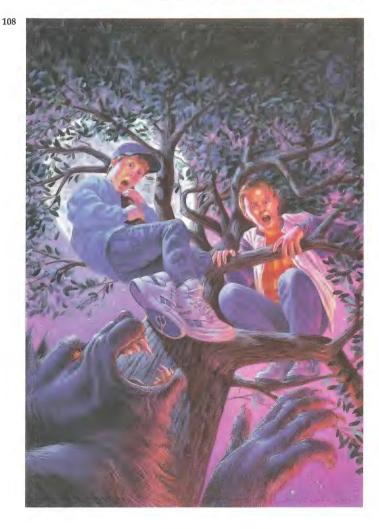
109
a r t i s t

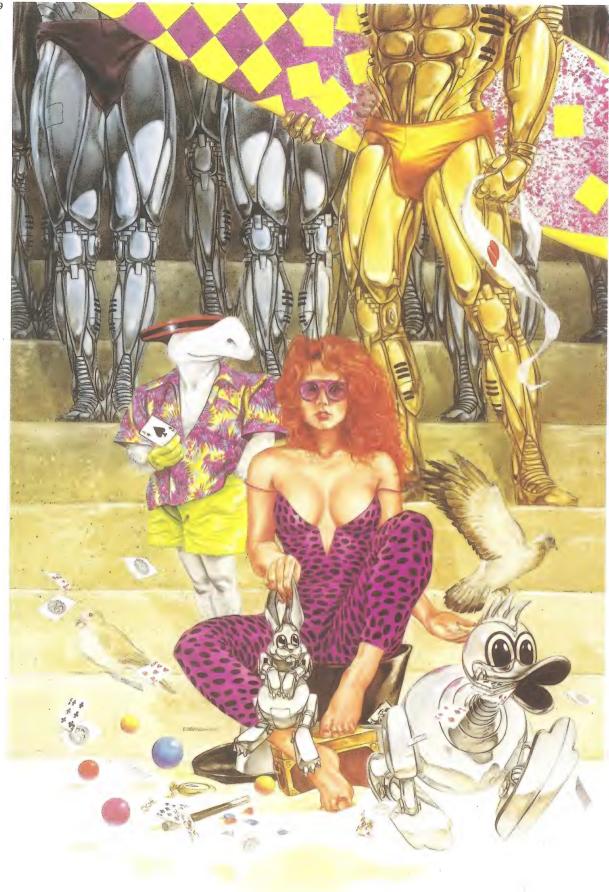
DAVID DORMAN
a r t d i r e c t o r

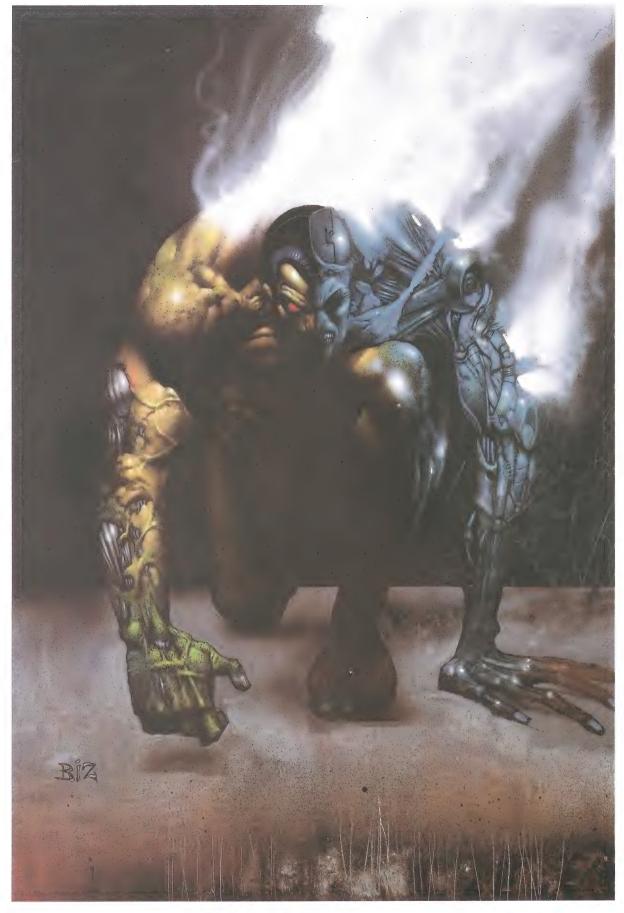
Judy Murello
c l i e n t

Byron Preiss Visual Publications







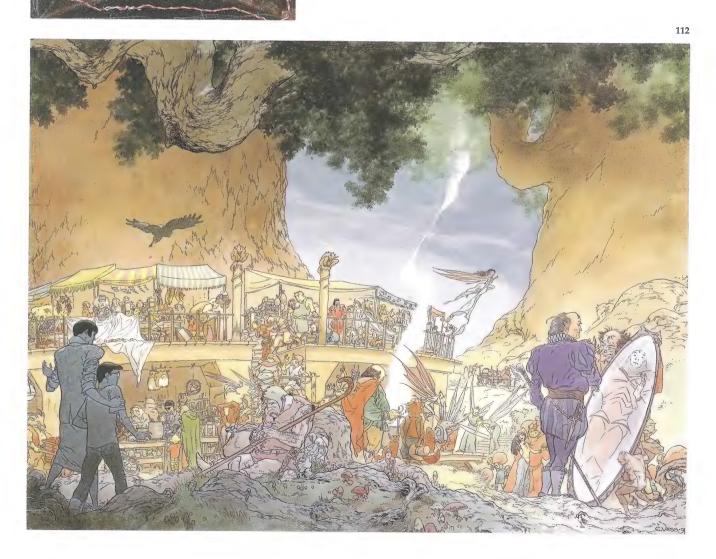




artist
SIMON BISLEY
art director
Simon Bisley
client
Dark Horse Comics
MERIT AWARD

artist
STU SUCHIT
art director
Marc McLaurin
Tom Danning
client
Marvel/Epic

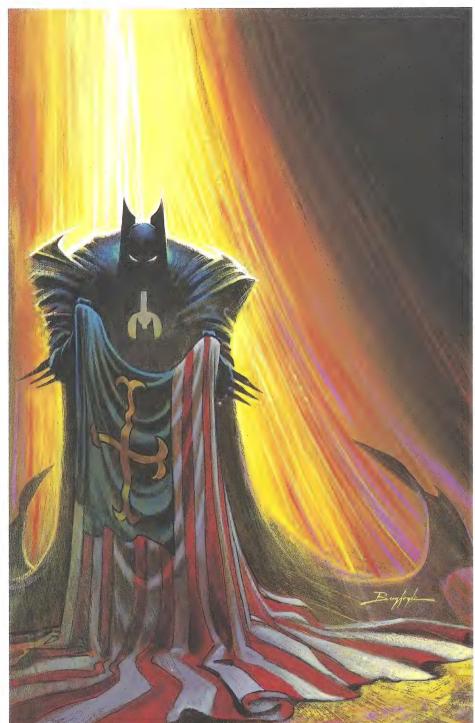
artist
CHARLES VESS
art director
Jim Chadwick
client
DC Comics



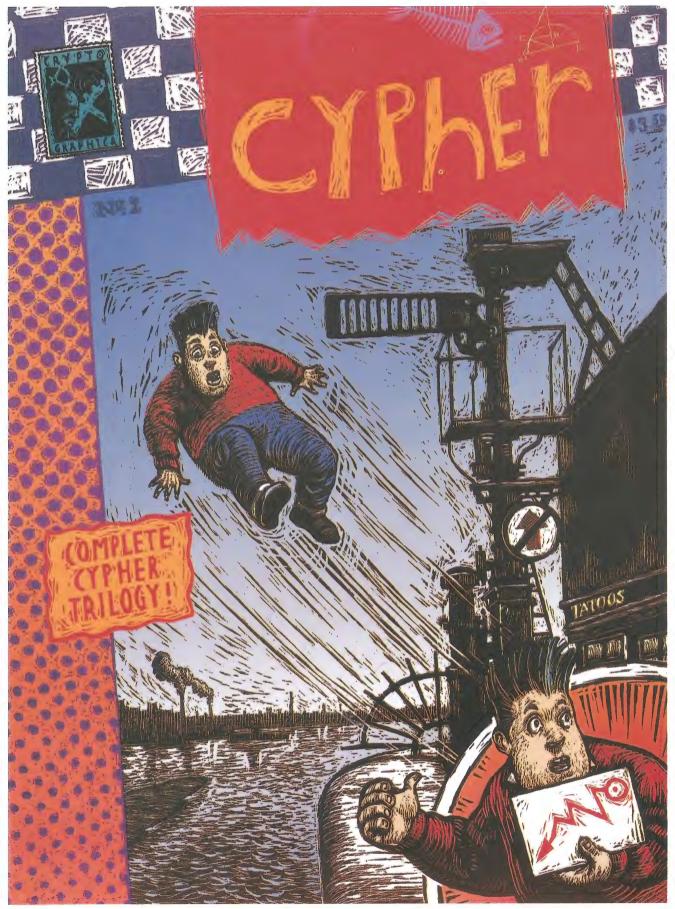
artist

NORMAN BREYFOGLE
art director
Robbin Brosterman
client
DC Comics

artist
JOHN BOLTON
art director
John Bolton
client
Dark Horse Comics







artist
BRAD TEARE
art director
Brad Teare
client
Cryptographica

artist
BRAD TEARE
art director
Brad Teare
client
Cryptographica

artist
BRAD TEARE
art director
Brad Teare
client
Cryptographica





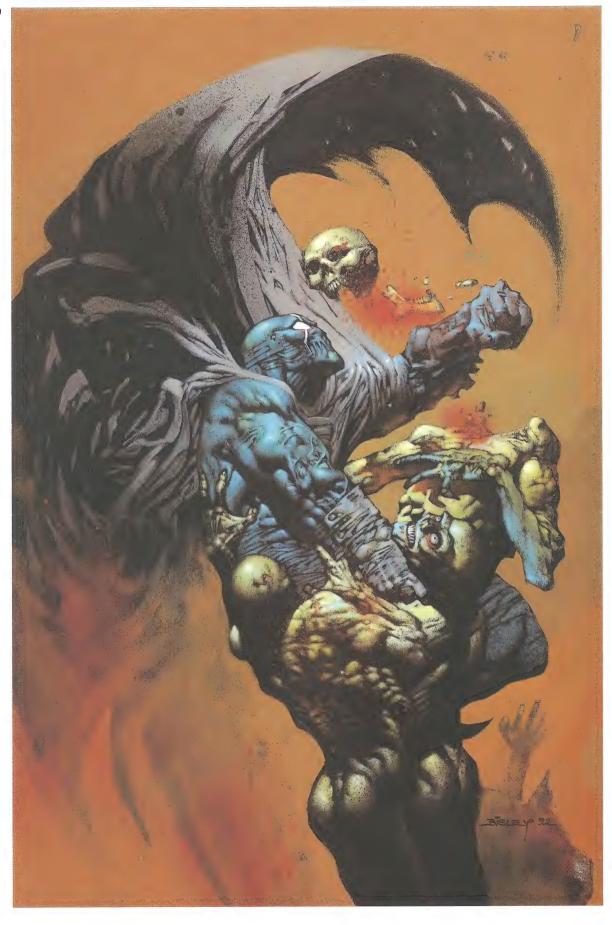
118
a r t i s t
BRAD TEARE
a r t d i r e c t o r
Brad Teare
c l i e n t
Cryptographica

119
artist
BRAD TEARE
art director
Brad Teare
client
Cryptographica

artist
SIMON BISLEY
art director
Simon Bisley
client
Dark Horse Comics









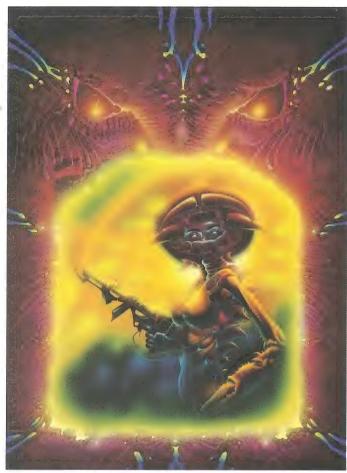


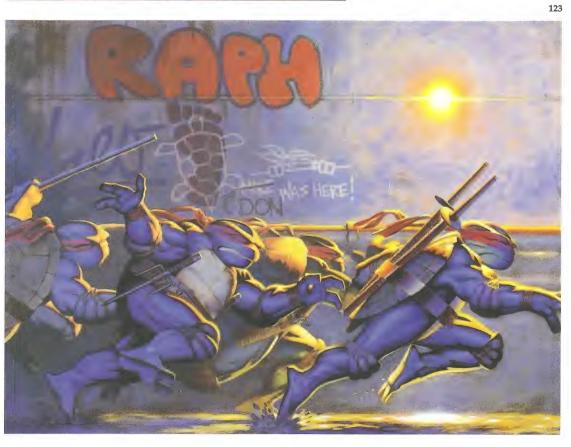
C

121 artist A.C. FARLEY clientMirage Studios

122 artist KENNETH SMITH art director Kenneth Smith client Fantagraphics Books

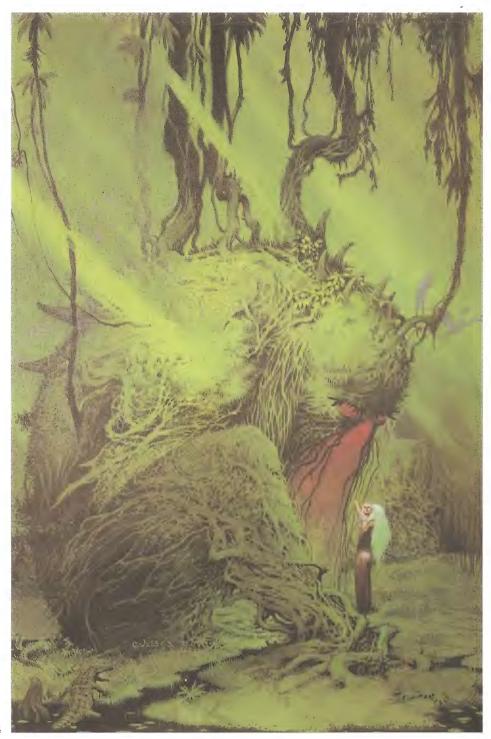
> 123 artist A.C. FARLEY client Mirage Studios

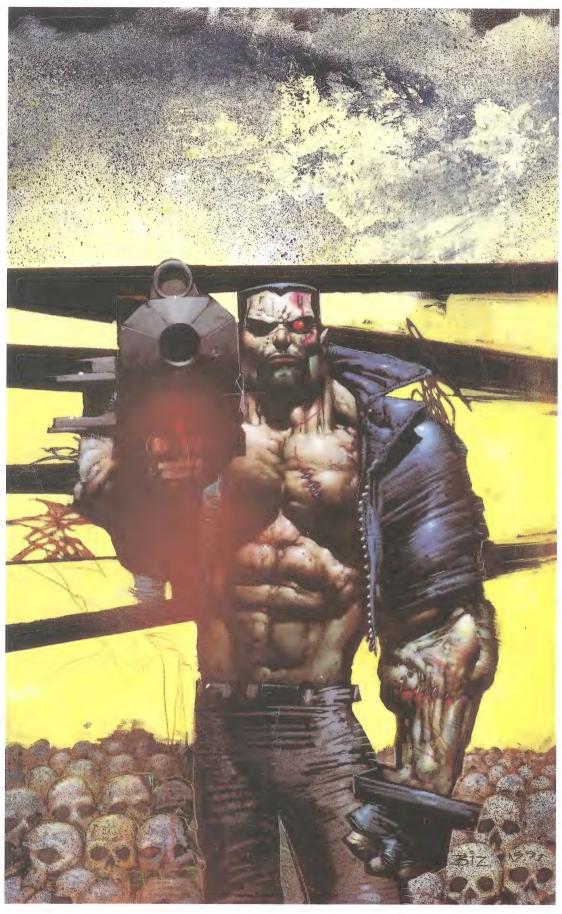


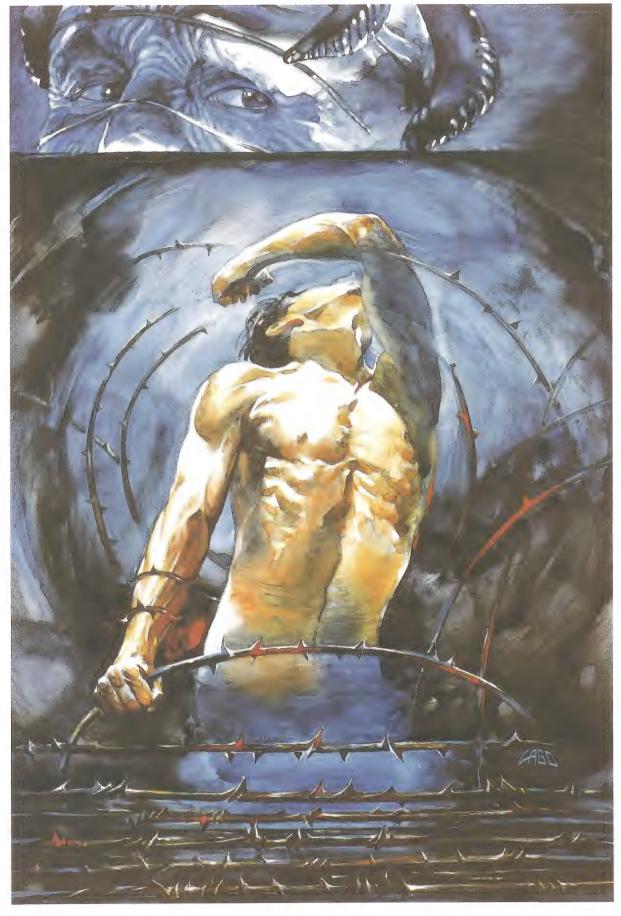


artist
CHARLES VESS
art director
Charles Vess
client
DC Comics

artist
SIMON BISLEY
art director
Simon Bisley
client
Dark Horse Comics



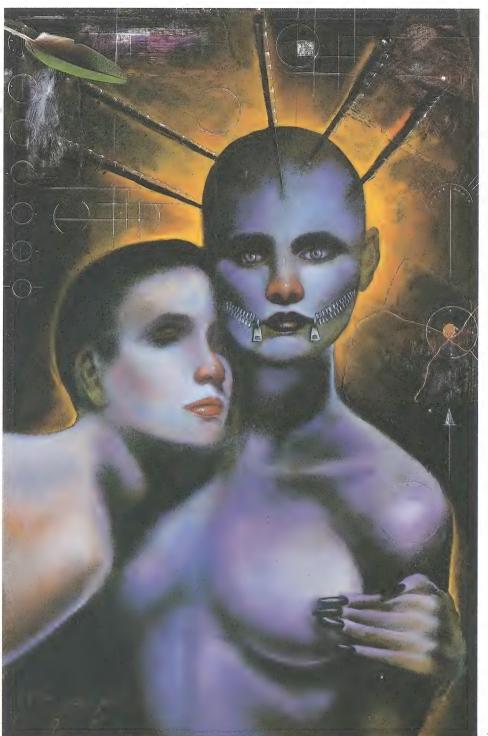






artist
RAY LAGO
client
Marvel/Epic
MERIT AWARD

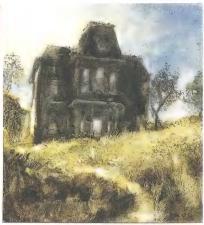
artist
STU SUCHIT
art director
Marc McLaurin
Tom Danning
client
Marvel/Epic



128
a r t i s t
FELIPE ECHEVARRIA
a r t d i r e c t o r
George Broderick Jr.
c l i e n t
Innovation Comics

artist
FRANK MILLER
art director
Frank Miller
designer
Frank Miller, Lynn Varley,
Bob Chapman
colorist
Lynn Varley
typographer
Jim Novak
client
Marvel/Epic

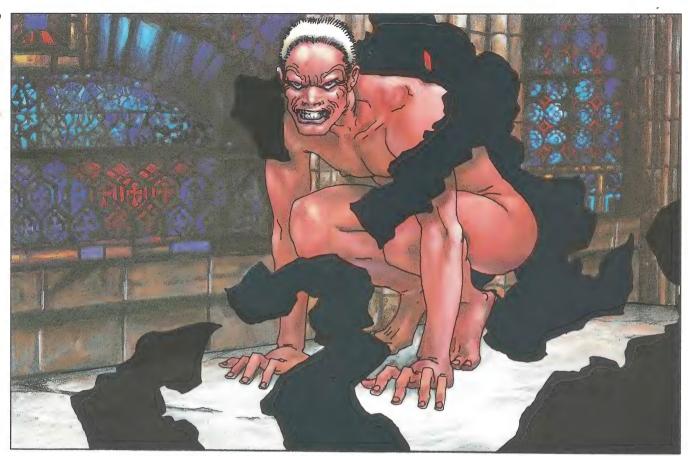












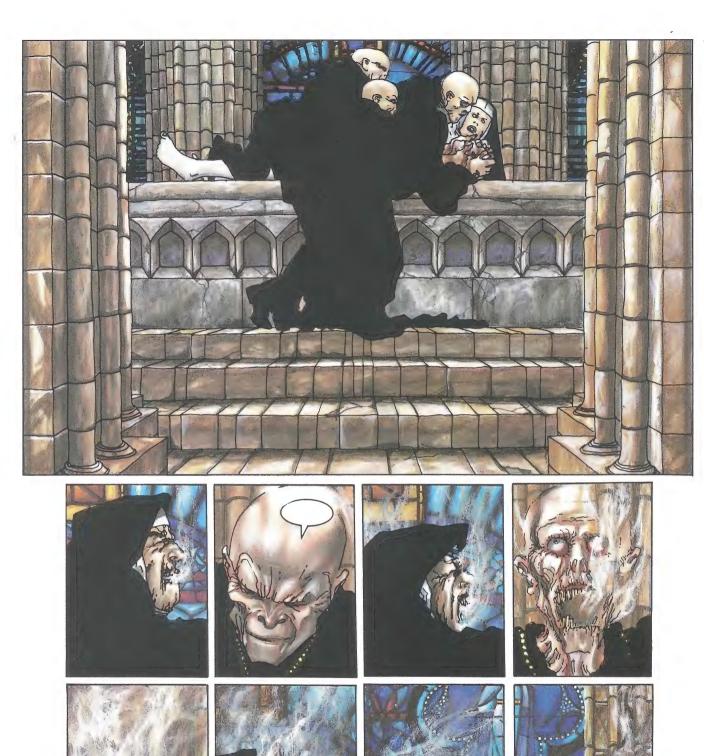












S P E C T R U M



artist
FRANK MILLER
art director
Frank Miller
designer
Frank Miller, Lynn Varley,
Bob Chapman
colorist
Lynn Varley
typographer
Jim Novak
client
Marvel/Epic

artist
BILL SIENKIEWICZ
art director
Suzanne Gaffney
client
Marvel Comics

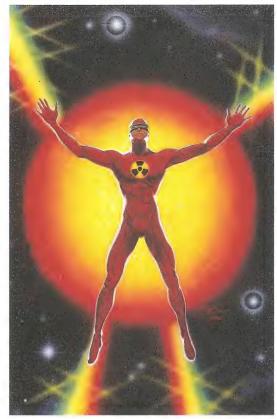
artist
DAVID DORMAN
art director
Dave Dorman
client
Caliber Press



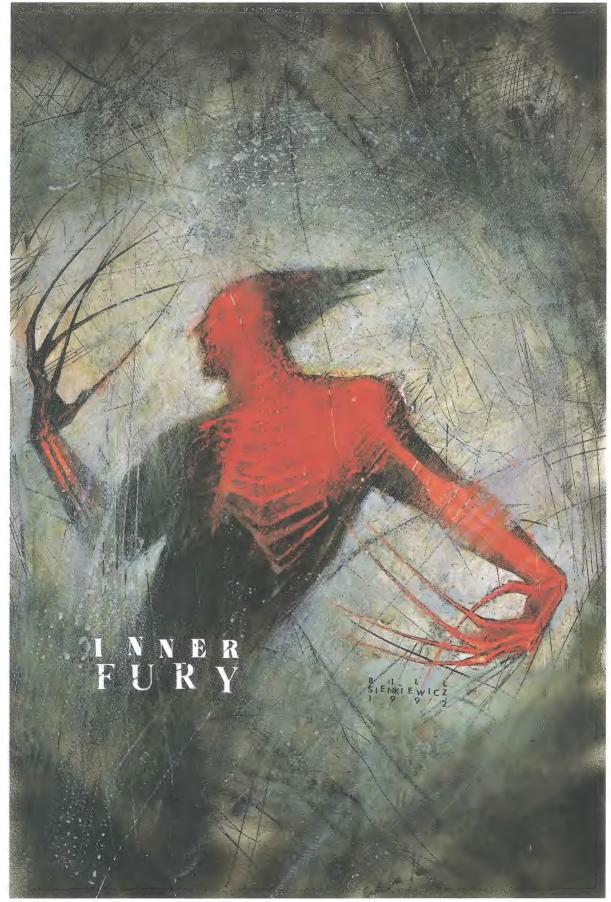
133
a r t i s t
ERIC HOPE
a r t d i r e c t o r
Bob Layton
c l i e n t
Valiant/Voyager Communications

artist
JOHN BOLTON
art director
John Bolton
client
Dark Horse Comics

135
a r t i s t
BILL SIENKIEWICZ
a r t d i r e c t o r
Suzanne Gaffney
c l i e n t
Marvel Comics
MERIT AWARD









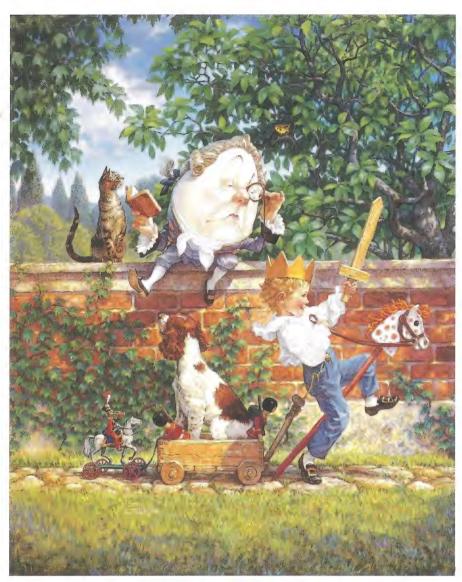


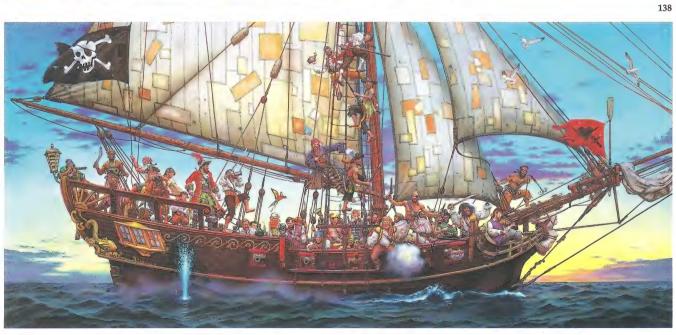
SPECTRUM institutional

136 artist**SCOTT GUSTAFSON** art director Lauren Guttenberg Kathy Bogaert c l i e n t The Bradford Exchange & The Greenwich Workshop MERIT AWARD

137 artistSCOTT GUSTAFSON art director Lauren Guttenberg Kathy Bogaert client The Bradford Exchange & The Greenwich Workshop

138 artist **DON MAITZ** art director Dave Usher clientThe Greenwich Workshop





S P E C T R U M institutional

artist
REAL MUSGRAVE
art director
Howard Leap
designer
Howard Leap
client
DragonTales

140
artist
JANNY WURTS
art director
Howard Leap
designer
Howard Leap
client
DragonTales

141
artist
JOHN RUSH
art director
John Rush
client
Self Promotion
MERIT AWARD









artist
HAP HENRIKSON
client
Land of Legend Ltd.

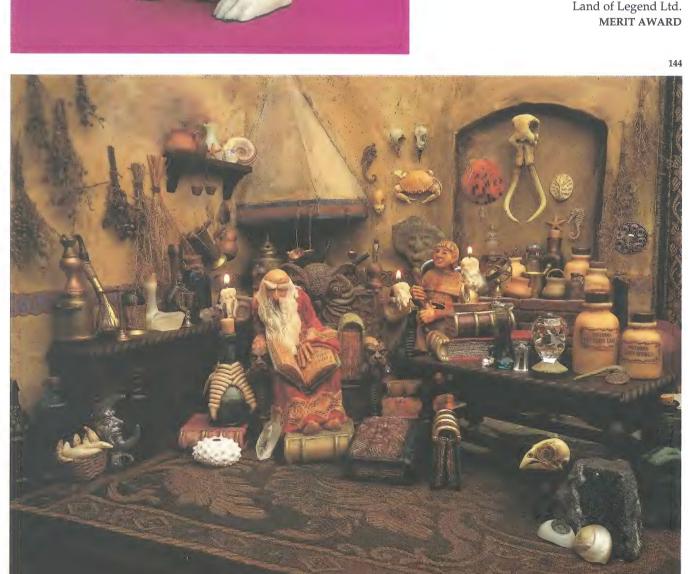
a r t i s t

REAL MUSGRAVE

c l i e n t

Collectible World Studios

artist
HAP HENRIKSON
client
Land of Legend Ltd.
MERIT AWARD





145
a r t i s t
SCOTT GUSTAFSON
a r t d i r e c t o r
Lauren Guttenberg
Kathy Bogaert
c l i e n t
The Bradford Exchange
& The Greenwich
Workshop

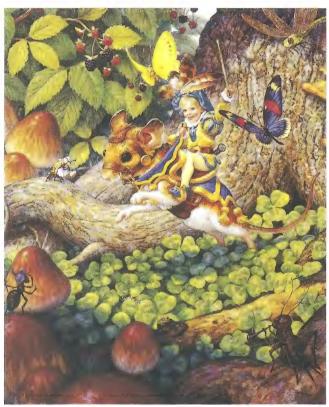
artist
SCOTT GUSTAFSON
art director
Lauren Guttenberg
Kathy Bogaert
client
The Bradford Exchange
& The Greenwich
Workshop

146
a r t i s t
SCOTT GUSTAFSON
a r t d i r e c t o r
Lauren Guttenberg
Kathy Bogaert
c l i e n t
The Bradford Exchange
& The Greenwich
Workshop

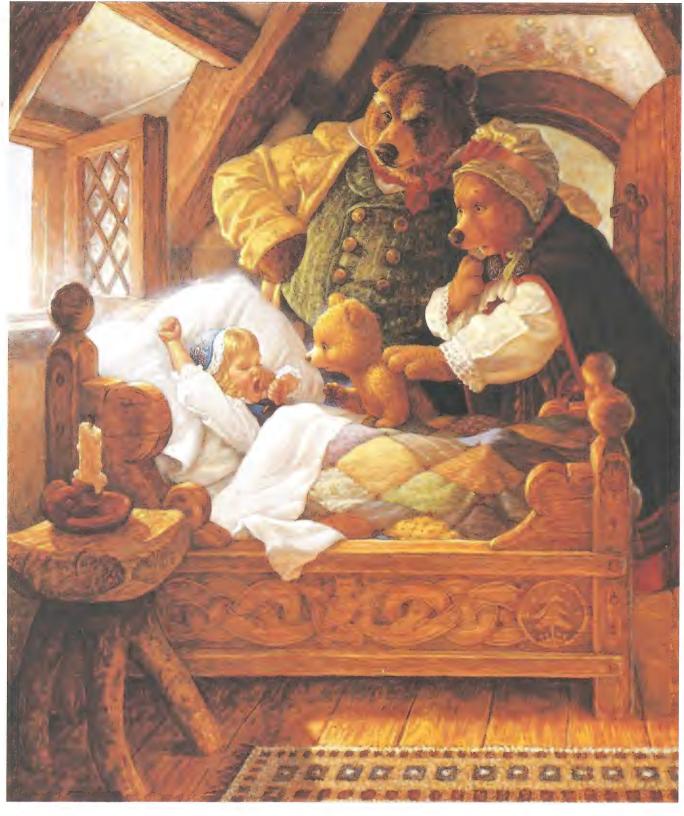
148
a r t i s t
SCOTT GUSTAFSON
a r t d i r e c t o r
Lauren Guttenberg
Kathy Bogaert
c l i e n t
The Bradford Exchange
& The Greenwich
Workshop

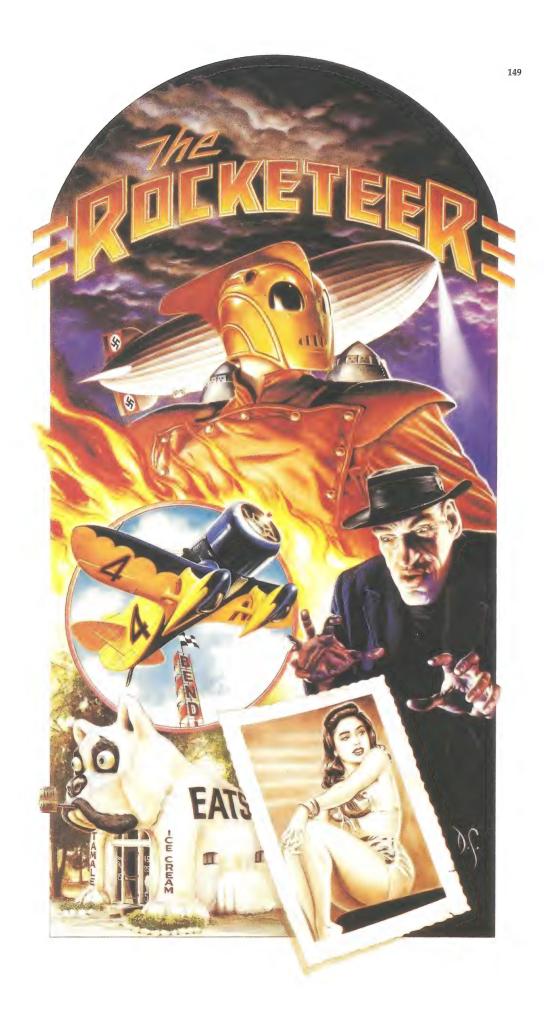


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a r t i s t

DAVE STEVENS

c l i e n t

Walt Disney Productions

artist
MYLES PINKNEY
client
The Aart Works

artist
KEVIN KRENECK
art director
Kevin Kreneck
client
Self Promotion

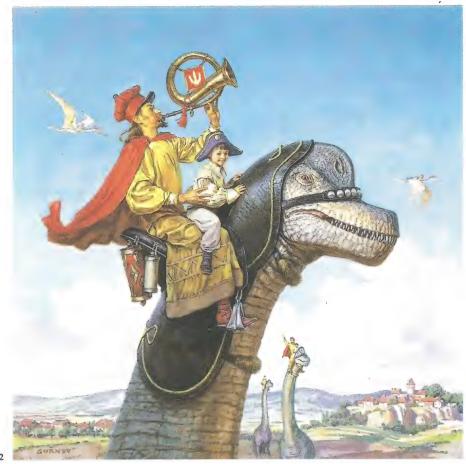




artist
JAMES GURNEY
art director
David Usher
client
The Greenwich Workshop

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a r t i s t
JAMES GURNEY
a r t d i r e c t o r
David Usher
c l i e n t
The Greenwich Workshop

154
artist
JAMES GURNEY
art director
David Usher
client
The Greenwich Workshop
MERIT AWARD

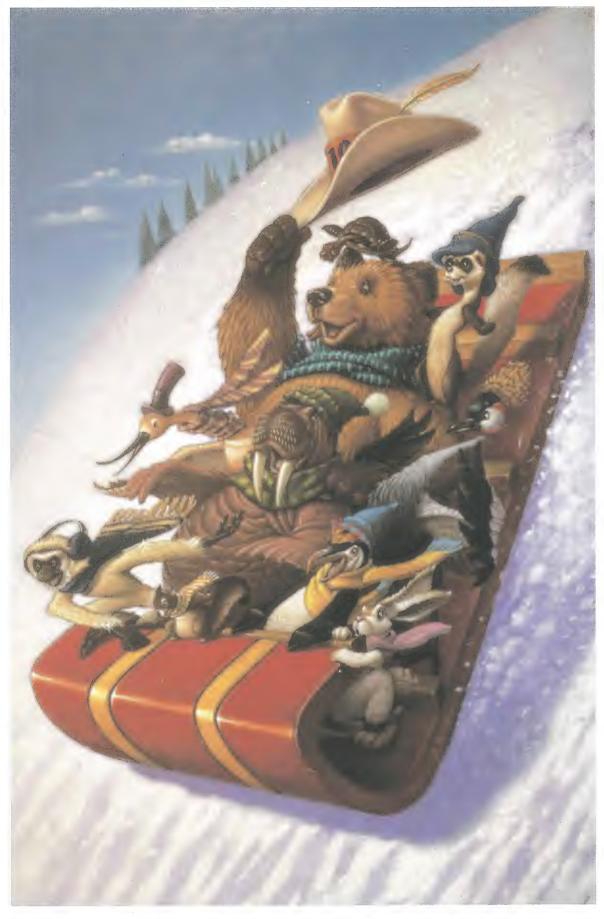


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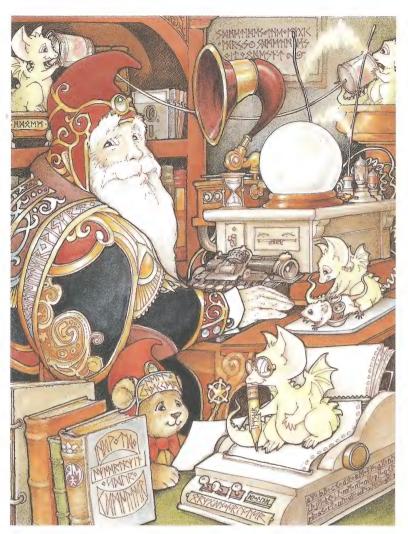




artist
RICHARD BERNAL
art director
Paul Richer
designer
Richard Bernal
client
Children's Television Workshop

artist
REAL MUSGRAVE
art director
Real Musgrave
client
Self Promotion

artist
DICK TRUXAW
art director
Dick Truxaw
client
Self Promotion





artist
MICHAEL WM. KALUTA
art director
James Harris
designer
Alex Jay
client
Harper Collins/
Ballantine Books

159
a r t i s t
MICHAEL WM. KALUTA
a r t d i r e c t o r
James Harris
d e s i g n e r
Alex Jay
c l i e n t
Harper Collins/
Ballantine Books

160
a r t i s t
MICHAEL WM. KALUTA
a r t d i r e c t o r
James Harris
d e s i g n e r
Alex Jay
c l i e n t
Harper Collins/
Ballantine Books











SPECTRUM institutional

161
artist
MICHAEL WM. KALUTA
art director
James Harris
designer
Alex Jay
client

Harper Collins/Ballantine Books

artist

ROBERT SWEENEY

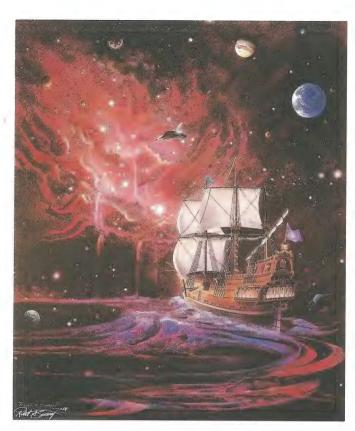
art director

Robert Sweeney

client

The Unite States Space Foundation

artist
STEVE MARK
client
Hallmark Cards





artist

JAMES GURNEY
art director

David Usher
designer

Pete Landa
client

The Greenwich

Workshop

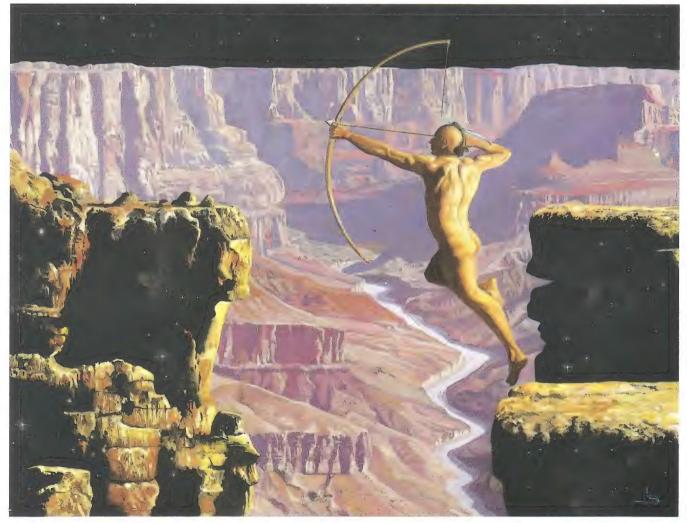
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a r t i s t
JAMES GURNEY
a r t d i r e c t o r
David Usher
d e s i g n e r
Pete Landa
c l i e n t
The Greenwich
Workshop

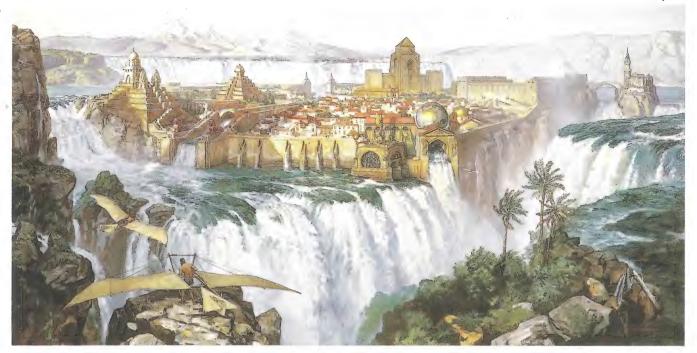
artist
BRYN BARNARD
art director
Bryn Barnard
client
New Jersey State
Arts Council

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artist
JAMES GURNEY
art director
David Usher
designer
Pete Landa
client
The Greenwich
Workshop

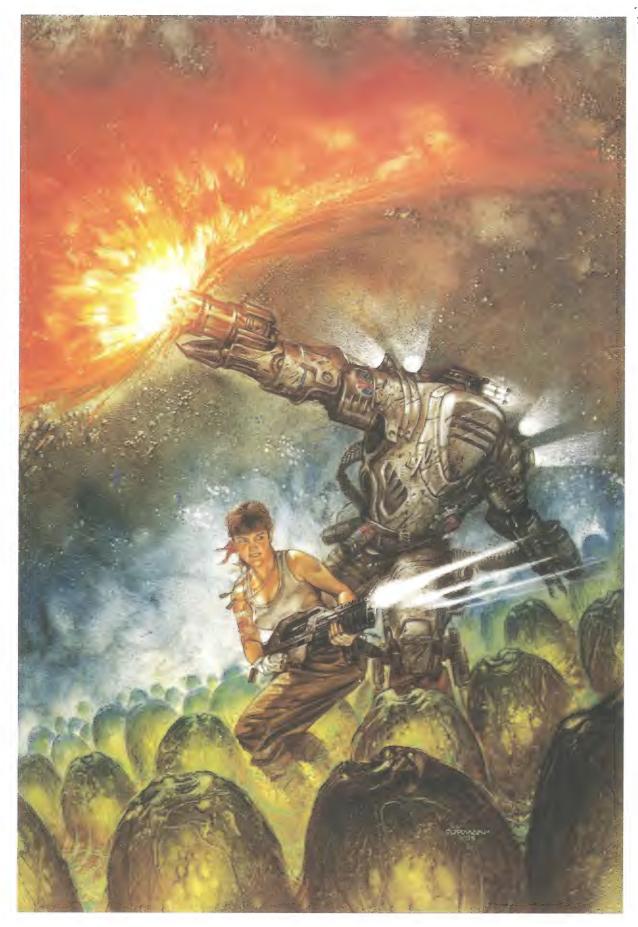








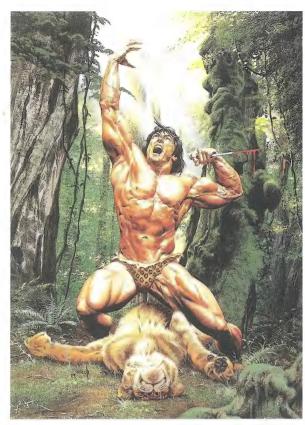




168
artist
DAVID DORMAN
art director
David Dorman
client
Words and Pictures Museum

artist
JOE JUSKO
art director
Brent Miller
client
Friedlander Publishing

artist
EZRA TUCKER
designer
Ezra Tucker
client
Self Promotion



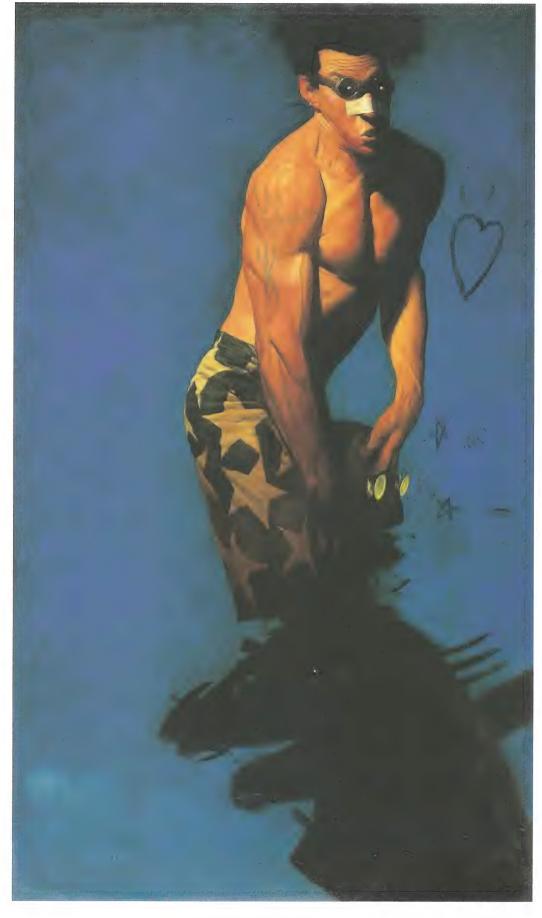


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a r t i s t
PAUL MICICH
a r t d i r e c t o r
Duane Wood
c l i e n t
Visual Arts Alliance

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THOMAS BLACKSHEAR II
a r t d i r e c t o r
Thomas Blackshear II
c l i e n t
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MERIT AWARD







173
artist
PHIL HALE
art director
Phil Hale
MERIT AWARD

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artist
PHIL HALE
art director
Phil Hale

175 artist MYLES PINKNEY art director Myles Pinkney MERIT AWARD





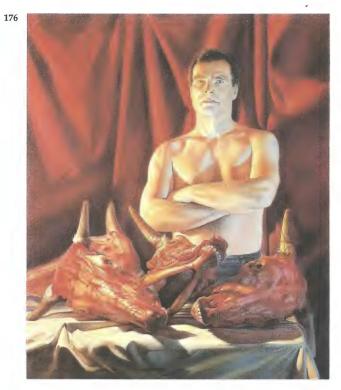
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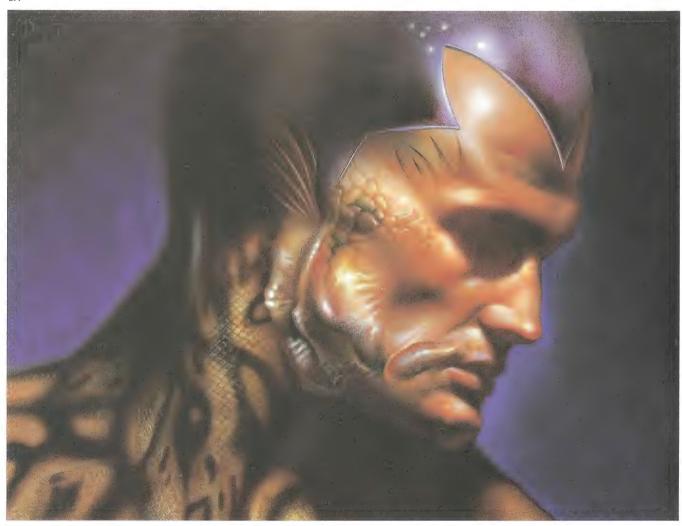
unpublished

176 artist HANS DROOG

177
artist
JOSEPH DeVITO
art director
Joseph DeVito

178
a r t i s t
DAVID A. CHERRY

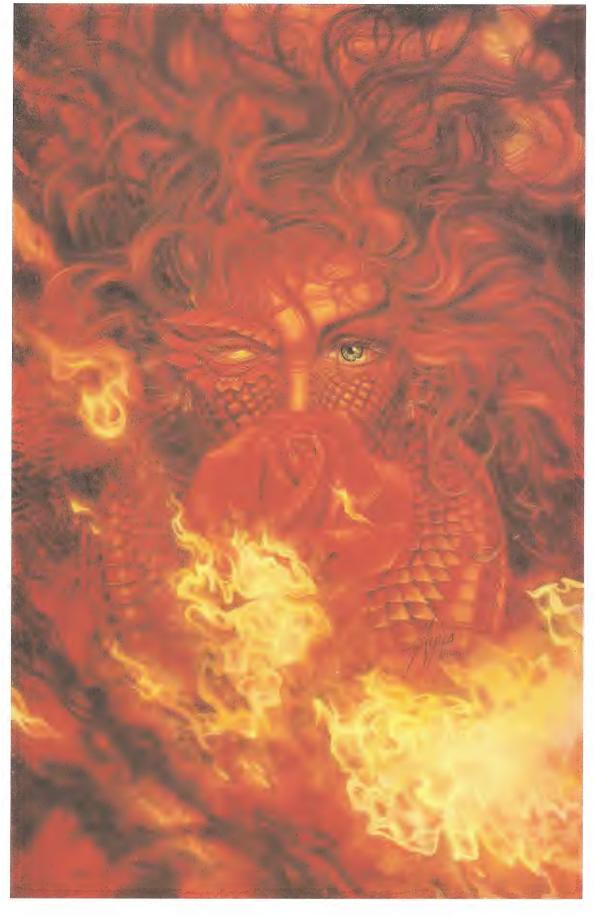










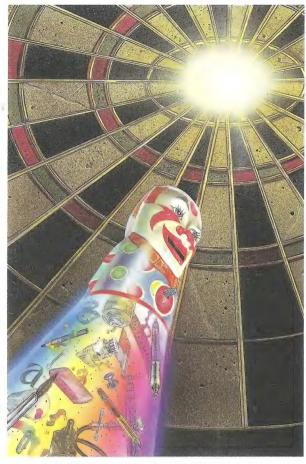


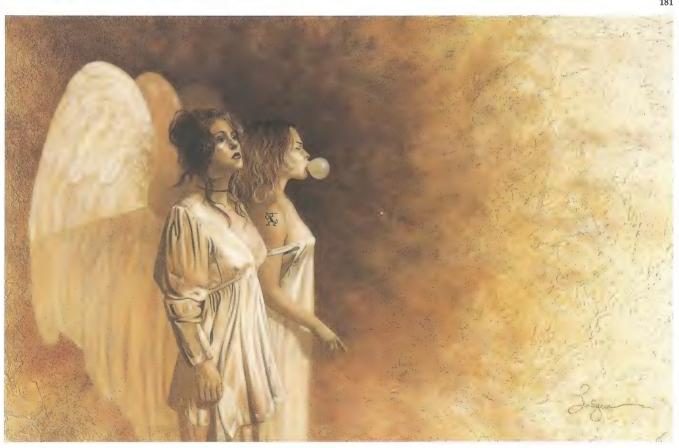
unpublished

179 artist **MYLES PINKNEY** art director Myles Pinkney MERIT AWARD

180 artistPETER BARTCZAK art director Peter Bartczak

181 artist **CARL LUNDGREN** d e s i g n e r Carl Lundgren



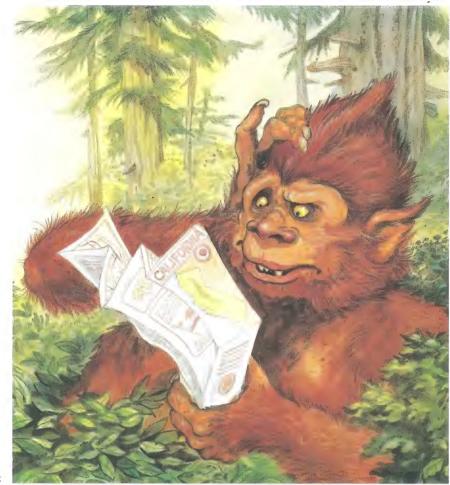


S P E C T R U M unpublished

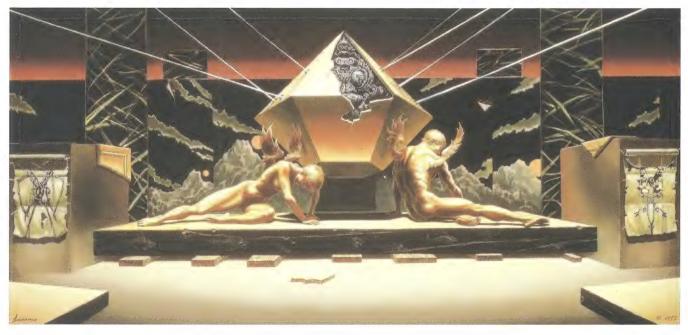
182
artist
TIM KIRK
art director
Arnie Fenner

183
a r t i s t
NED DAMERON
a r t d i r e c t o r
Ned Dameron

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a r t i s t
CHARLES J. LANG
a r t d i r e c t o r
Charles J. Lang



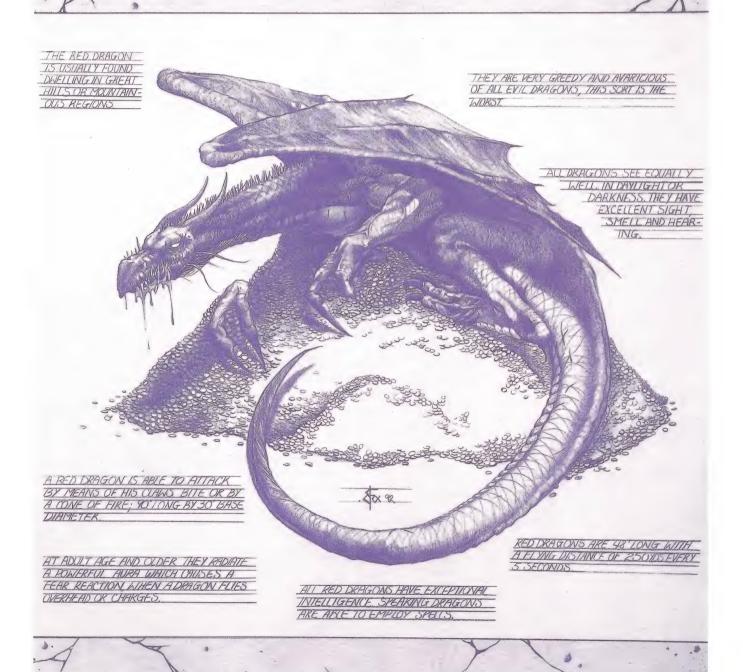
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DRAGONS

DRACO CONFLAGRATIO HORRIBLIS



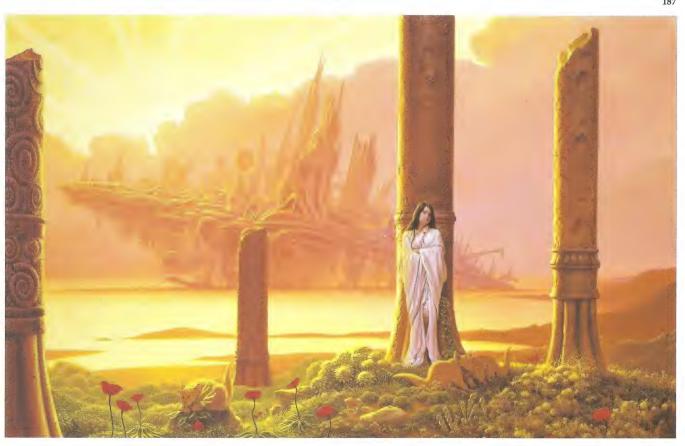


186 artist **THOMAS DOW** art director Michelle Segue

187 artistMICHAEL WHELAN art director Michael Whelan



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188
artist
RON WALOTSKY
art director
Ron Walotsky

189
artist
ROSANA AZAR
art director
Rosana Azar

190
artist
MICHAEL WHELAN
art director
Michael Whelan
MERIT AWARD









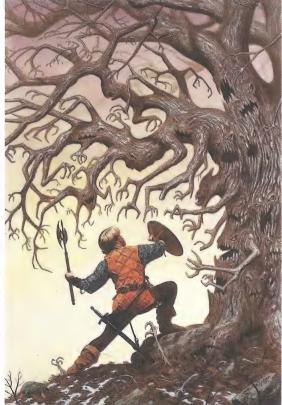
artist
CARL LUNDGREN
art director
Carl Lundgren

artist
RICK BERRY
art director
Rick Berry

artist
CHARLES J. LANG
art director
Charles J. Lang

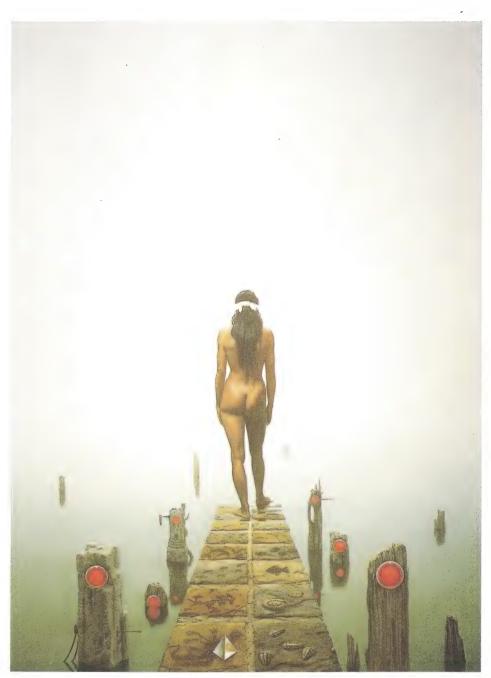
194 a r t i s t CLAYTON CHAMBERS







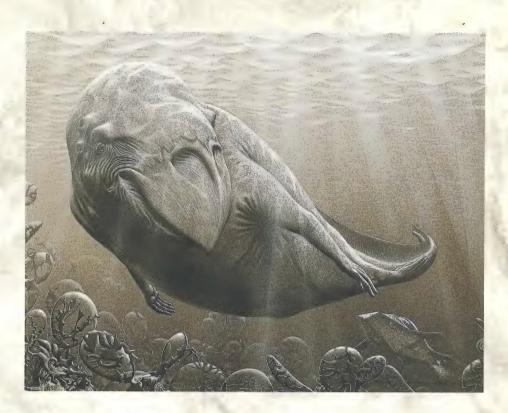
195
artist
MICHAEL WHELAN
art director
Michael Whelan



THE CHESLEY AWARDS

Presented by
The Association of
Science Fiction
& Fantasy Artists

artist
ALAN CLARK
art director
Terri Czeczko
client
Analog
Best Interior Illustration





a r t i s t
GARY PERSELLO
Best Three Dimensional

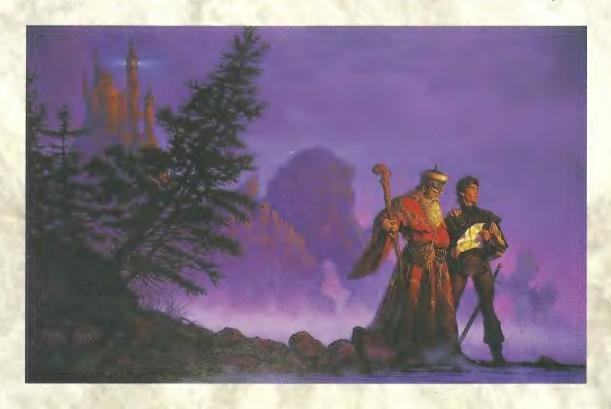


a r t i s t

DAVID CHERRY

Best Monochrome Illustration
(Unpublished)

artist
DON MAITZ
art director
Jamie Warren Youll
client
Bantam Books
Best Hardcover Book Jacket





artist

DAVID CHERRY

art director

Elizabeth Wollheim

client

Daw Books

Best Paperback Cover

a r t i s t
JANNY WURTS
Best Color Illustration
(Unpublished)



artist
MICHAEL WHELAN
art director
Terri Czeczko
client
Asimov's Science Fiction Magazine
Best Magazine Cover



a r t i s t

JAMES GURNEY

Outstanding Artistic Achievement for Dinotopia



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An agreement with the Association of Science Fiction Artists made it possible to include the recipients of their Chesley Awards in this annual.

Future competitions will be similarly organized. Expanded eligibility for art created over the previous 3 years was for this first show only. Eligibility for all future competitions will be for the previous calendar year.

Artists, art directors, designers and publishers who would like to receive a Call For Entries poster with complete entry information for the next competition please send your name and address to:

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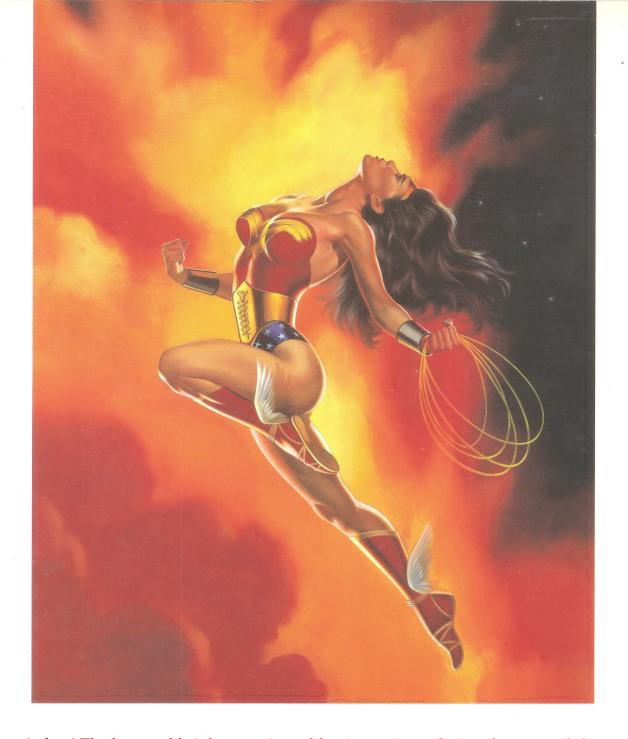
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